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Guitar one

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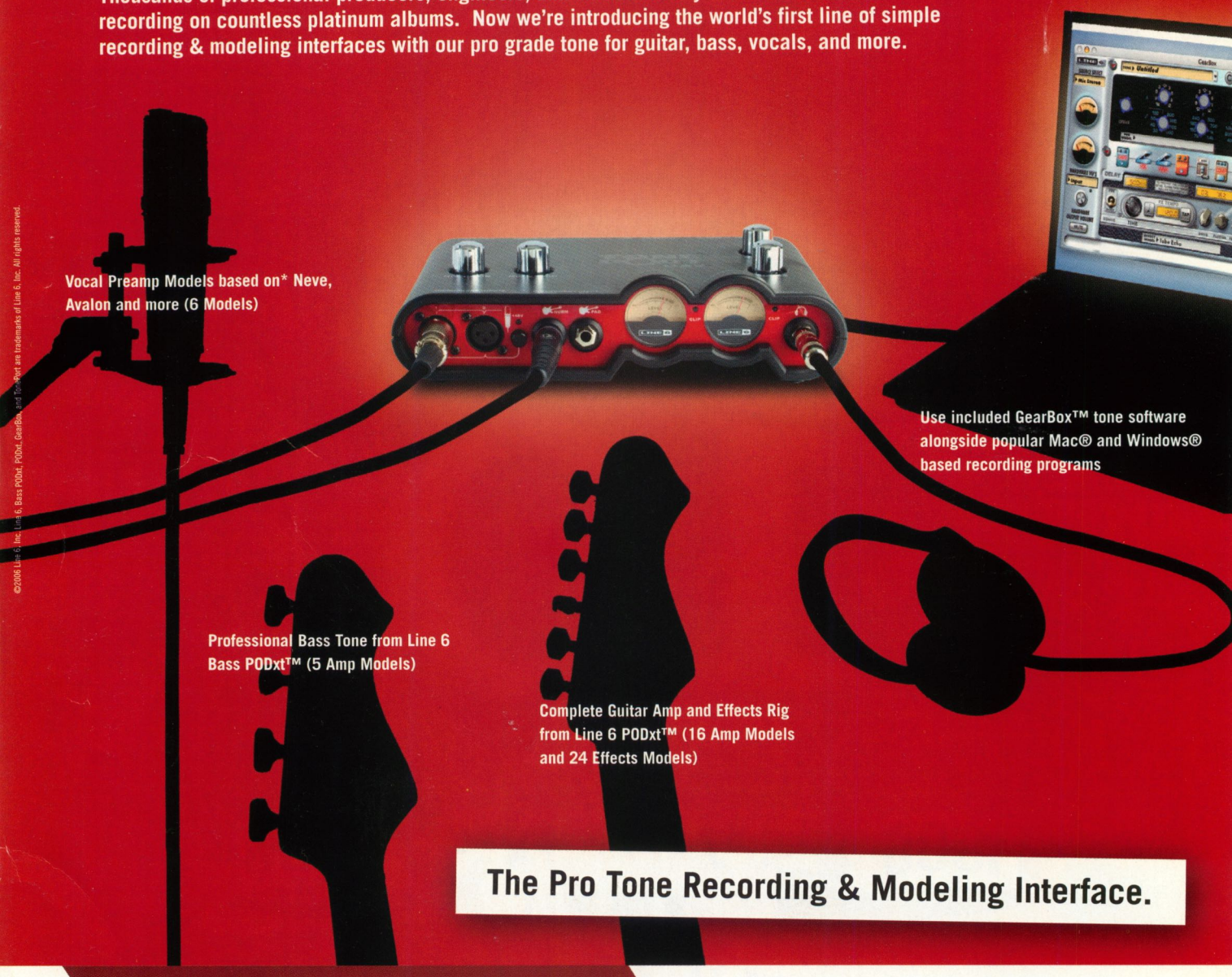
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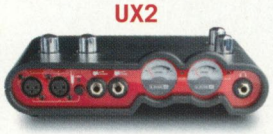
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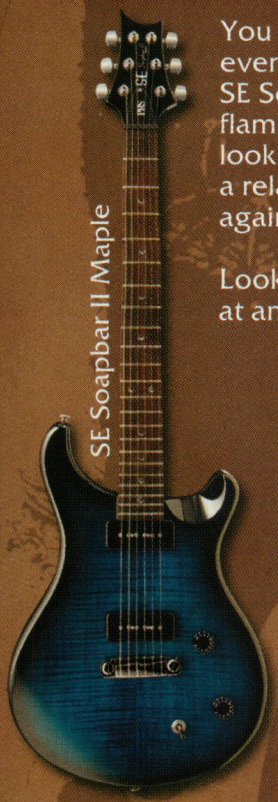
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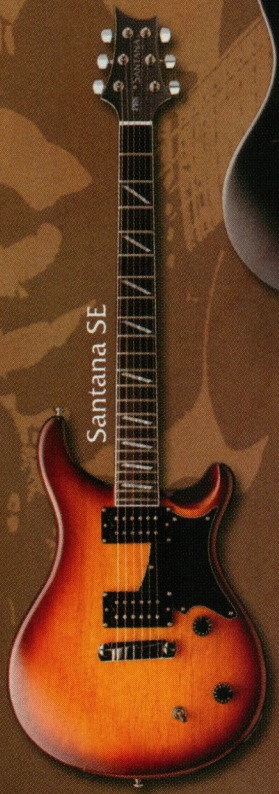
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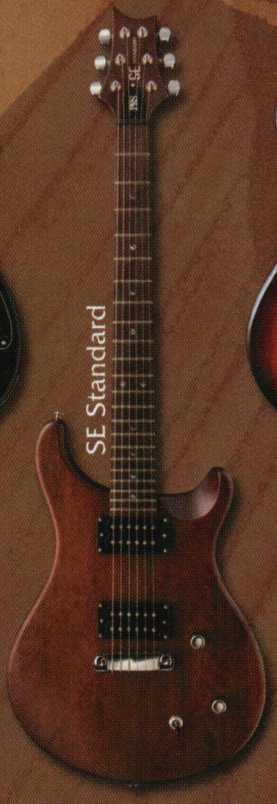
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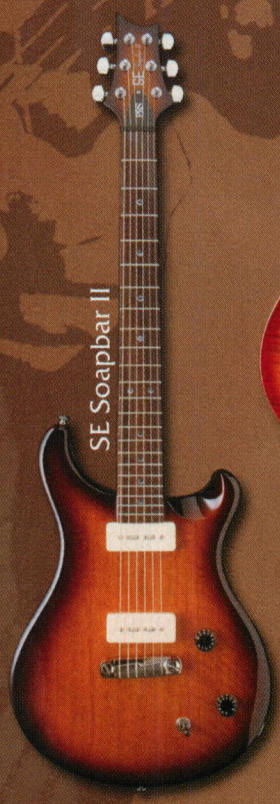
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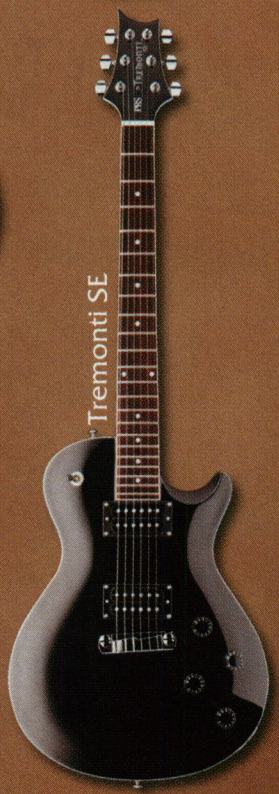












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YEARS

FEBRUARY 2006

FEATURES

72 The Top 10 Gear Innovations of the Last Decade

Michael Ross, our longtime intrepid gear man, takes a look back at the last decade in equipment, giving special props to the technological innovations and evolutions that have made the absolute biggest impact on your guitar playing.

77 Top 10 Guitar Schools

Since the moment we jumped into this business, we have always touted *Guitar One* as "The Magazine You Can Play," and we think we've lived up to that billing. Through our lessons, transcriptions, Riff Boxes, and other tutorials, we've tried hard to bring you the best in instructional editorial, by the best teachers we could find. And in 2000, knowing that you also want to learn from your heroes, we introduced our Guitar School department, which has featured some of the greatest guitar players in the world. Here are 10 of our favorites.

84 Breakthrough Artists: Our Hits & Misses

When we came up with the Breakthrough Artist editorial concept, in early 1999, we envisioned it as a showcase for skilled artists that our readers would eventually hear on the radio. At the time, labels were flooding the market with new bands, and so we decided to do the noble thing and each month sift through all this new music in hopes of finding the Next Big Thing. It was a chance for us to tout music we really liked–but it was also a chance for us to pick the wrong artist and look like idiots, something we did with disturbing frequency.

90 Our Top 10 Interviews

While lessons have always been our forte, our interviews over the last decade, with their guitaristic slant and instructional overtones, come in a close second. We've been fortunate enough to sit down and chat–about subjects that actually matter–with the very biggest names in guitar. That in itself made it a serious challenge to whittle nearly 300 full-length interviews down to the 10 we felt were among the most significant. But we think we did a pretty good job. See if you agree.

SONGS

134 WES MONTGOMERY
Airegin

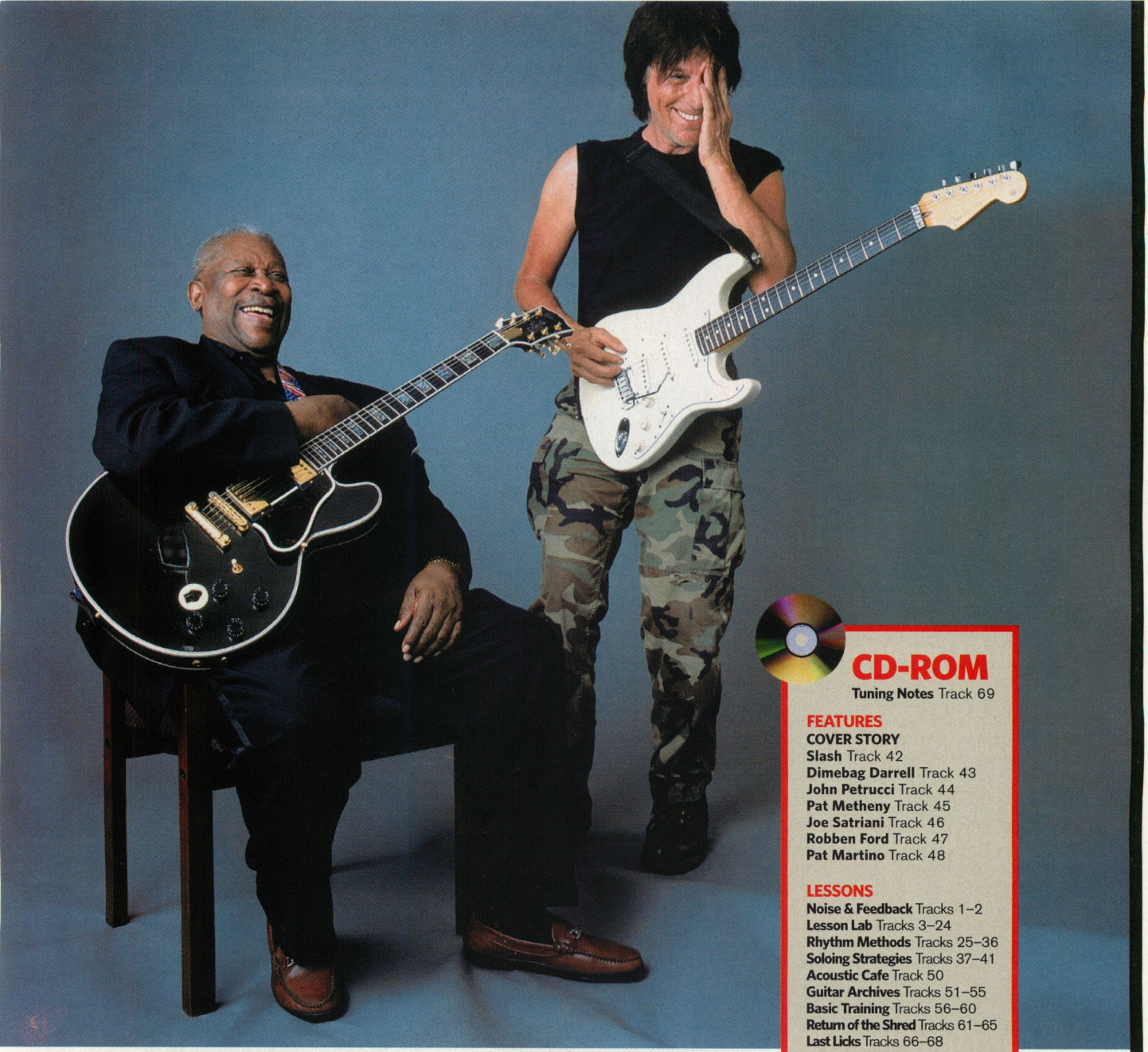
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CLAY PATRICK McBRIDE/RETNA



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YET THE VERY SPIRIT OF AMERICA is founded on pioneering new ground in a search for something better. In this spirit we created the Stilettos™.

THESE EL34 DYNAMOS cover two power ranges; the elastic vintage feel of the 100 watt DEUCE or the crush of the TRIDENT'S 150 watt tight-tracking authority. Both feature Multi-Watt™ Channel Assignable Power for tailoring each preamp's sound. Patent pending

THE STILETTOS' SIX PREAMP MODES start by paying tribute to the classic British sounds we all know and love with CRUNCH, which appears in both Channels 1 and 2. This sound, though familiar, will likely make future comparisons to your favorite Brit amp difficult.

PUSHING THE ENVELOPE OF CLEAN SOUNDS, we fitted Channel 1 with TITE and FAT CLEAN modes. You haven't heard cleans like these from other EL-based circuits.

AND IF IT'S GAIN YOU CRAVE, Stilettos deliver a new and amazing palette of searing hi-gain sounds in the Brit-inspired TITE GAIN and the viscous FLUID DRIVE modes. Meanwhile high settings in the CRUNCH mode of both channels cover the region just below these two flame-throwing lead modes.

BUT DON'T TAKE OUR WORD FOR IT... check out what the world's top reviewers have to say about the Stilettos. And remember... these guys get to play everything!





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"A manufacturer's sincerity of purpose is reflected in its commitment to quality and attention to detail, and Mesa/Boogie has been an industry leader in this regard for decades."
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"The overdrive this voicing delivers with valve rectification switched in has to be heard to be believed, it's almost unreal compared to any other amp apart from a Rectifier."
Guitarist–Feb./Mar. 2005

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Guitar Player–June 2005

"The sheer resolution of this amp is just goddamn incredible. There isn't the slightest hint of muddiness to be found anywhere, and especially on the 'tite' settings"
Guitarist Australia–Feb./Mar. 2005

"The extremely versatile six-mode Stilettos cast a lush harmonic haze over the classic EL34 tones while punching into a deviant new world of defiant British manners."
Guitar World–2005

"Immense volume, balls, grind and punch are just four of the reasons why you won't believe your ears."
Guitar Buyer–May 2005

"Mesa's new Stiletto Deuce and Stiletto Trident amplifiers continue in the tradition of Smith's legendary creations. With their ripping EL34 power sections and high-octane six-mode preamps, the all-tube Stilettos may reshape existing notions of British-style aggression and tone."
Guitar World–2005

"We'd urge you to try a Mesa Stiletto right away. It takes the classic British sound as its base, then builds on it with extra balls, gain and astounding flexibility for literally any style of rock."
Guitar Buyer–May 2005

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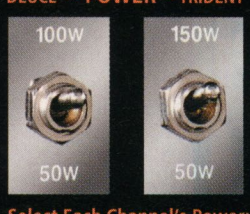
DEUCE – POWER – TRIDENT

CHANNEL 1 — PREAMP — CHANNEL 2

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Channel 2 Voicing Switch: Channel 2 starts with CRUNCH and ascends the gain scale with the British-inspired TITE GAIN and the harmonic spread of FLUID DRIVE™.

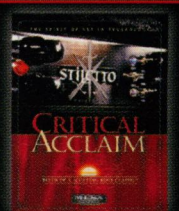
READ THE FIVE COMPLETE REVIEWS for the Mesa/Boogie Stiletto Deuce & Trident. Plus an Interview with Designer and President Randall Smith, on the concept behind the Stilettos at our web site:
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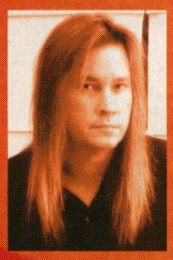


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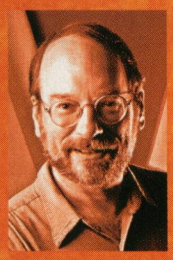
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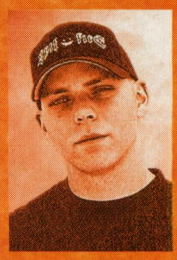
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Developed for the guitarist who likes multiple tone shaping options, the highly complex V2 can produce basically any tone you want by utilizing both a full tube preamp as well as our renowned solid-state preamp circuit. The front panel Graphic EQ and Effects loop can also be quickly assigned and stored using the on board MIDI capability to any combination of the three channels.

On the other hand, the T2 was designed with a simple, straight ahead front panel layout for a shorter, less complex signal path that produces an extremely powerful, punishing tone. This brute is also highly versatile with three modes that offer a huge array of tones while still catering to those who hunger for gain. Both models include the MIDI foot controller for assigning effects to any of the channels. To hear it for yourself see your local participating Randall dealer or go online to ***randallamplifiers.com/valvedynamic***.

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Series or Parallel Effects Loop
Mic Eliminator Direct Recording Output
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VALVE-DYNAMIC



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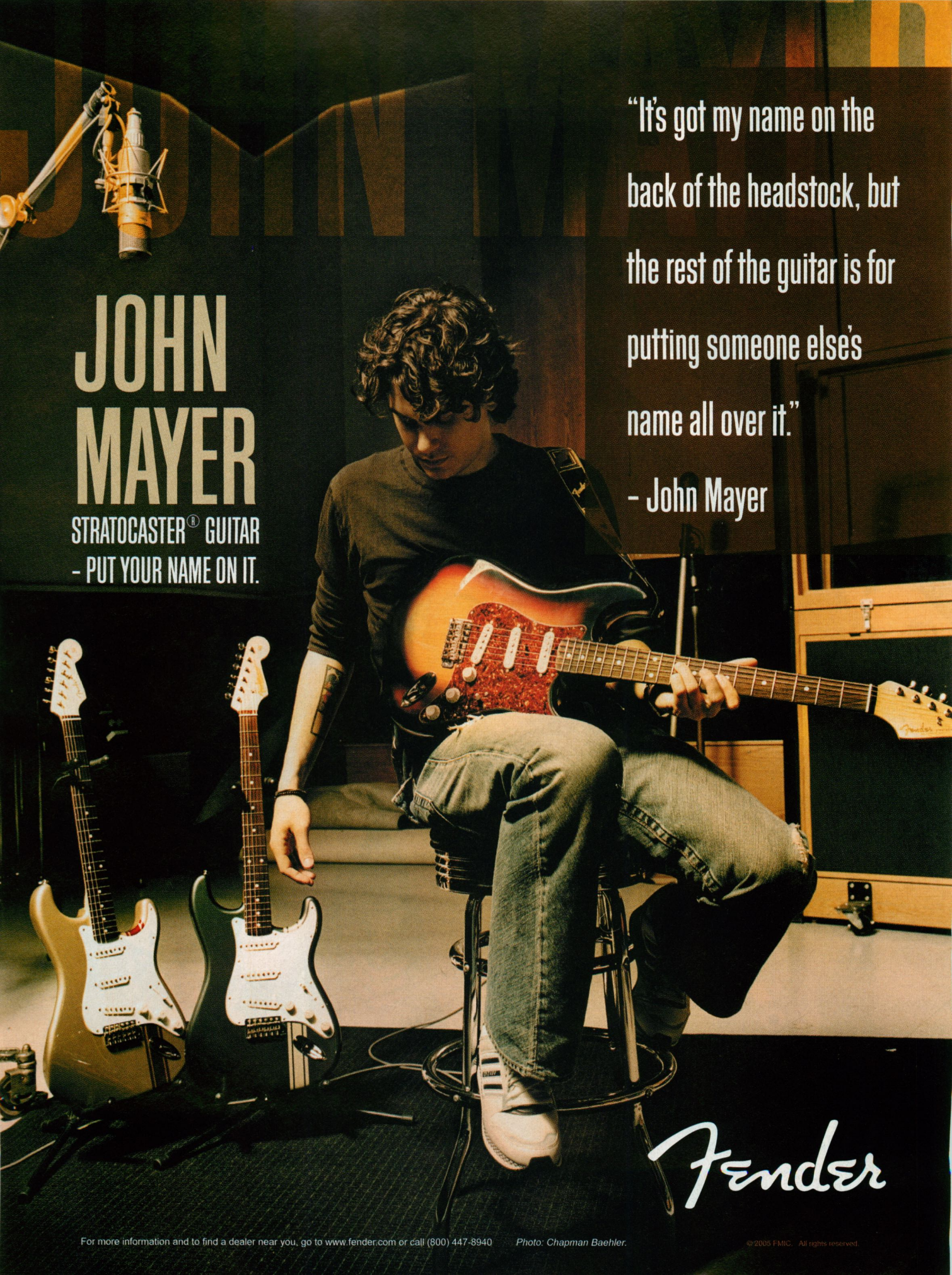
Breaking the tone barrier between Tube and FET has been a challenge to most amp designers for a long time. However, during the recent development of the new V2 and T2 we made several ground-breaking discoveries that allowed us to zero in as to why tube power reacts and feels so much differently than a traditional solid-state power amp. Those discoveries resulted in the revolutionary Valve-Dynamic™ power section.

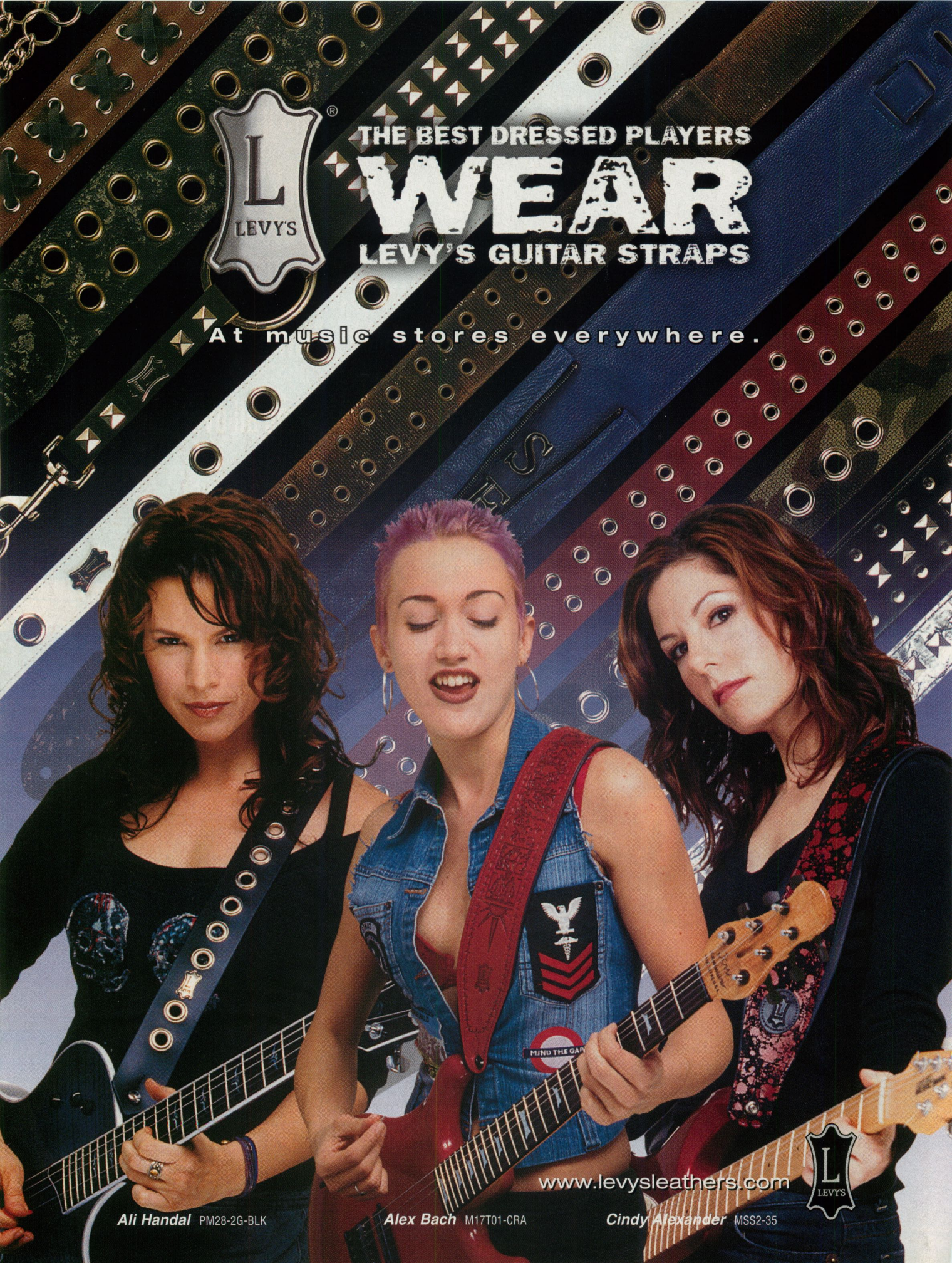
Incorporating a single 12AT7 tube to drive a large Mosfet output circuit, this highly advanced power circuit has a natural compression which clips extremely soft at higher volumes reacting very much like a traditional power tube. The key to this new circuit was capturing the true frequency response curve of a standard power tube which has very distinct characteristics to that of solid-state power amp. Our new Valve-Dynamic™ circuit captures a tube's reactive qualities and warm musical character and feel and matches it with the durability of a 400 watt Mosfet power amplifier.



Valve-Dynamic™ technology can be found in the V2 and T2 as well as the new line of G3 series products currently available. For more info or to hear and feel any of the new Randall amps with Valve-Dynamic™ technology, visit your local participating Randall dealer or go online to ***randallamplifiers.com/valvedynamic.***

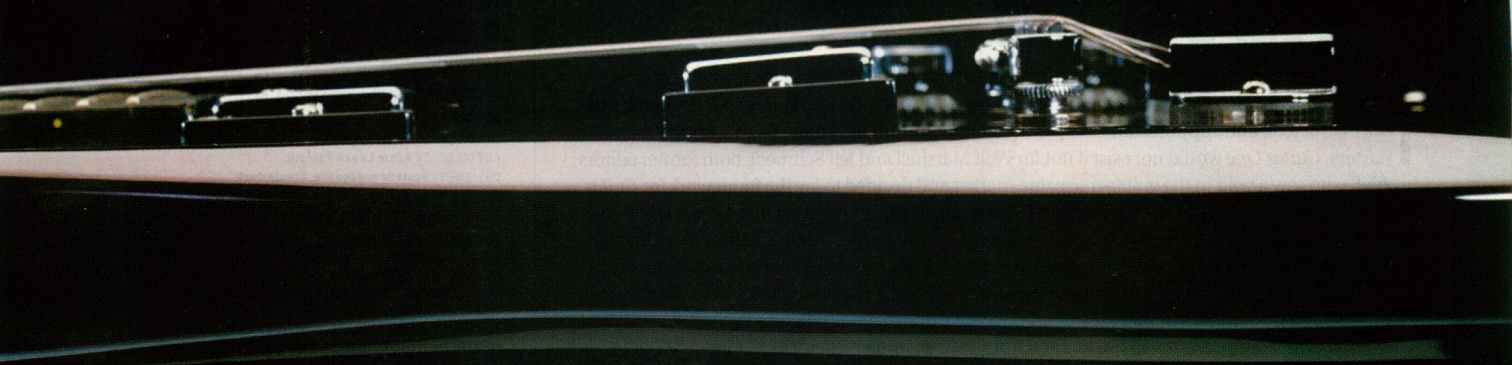

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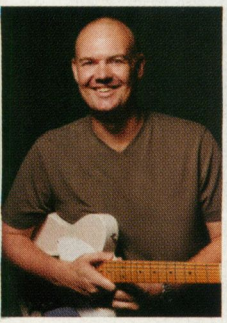
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FIRST NOTE

10 Years of 'One'

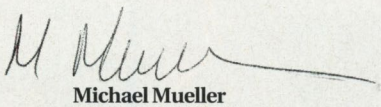
Ten years … you don't reach a landmark like this on good looks alone; many talented editors, writers, instructors, and support staff have passionately contributed to these pages over the years. For starters, *Guitar One* would not exist if not for Wolf Marshall and Jeff Schroedl, both former editors in chief, who saw a void in the guitar-magazine market and decided to lay the framework for *Guitar One*'s lesson- and music-based mission. And I'd be remiss if I didn't mention that former Editor in Chief Troy Nelson was there nearly from the start as well. Troy started working with *Guitar One* on the third-ever issue, as the music arranger, and under his leadership the magazine experienced its greatest gains in terms of growth, quality, and respect in the industry. To all three of these visionary leaders: I owe you a debt of gratitude, and I'd like to thank you sincerely for all I've learned from your example.



Editors in Chief may steer the boat and make the tough decisions, but the reality is, nothing gets done without a tremendous effort from the editorial staff and the writers, as well as the art, production, and advertising departments. West Coast Editor Dale Turner has the longest current tenure at *Guitar One*. His talents and value to the magazine are immeasurable, his passion for all things guitar unequalled. Associate Editor Tom Kolb knocks the ball out of the park each month with Soloing Strategies, and his occasional feature lessons always hit the mark. Contributing writer Bob Gulla has had as much to do with shaping the voice of *Guitar One* as anyone over the past five years, and he's become our go-to guy whenever we need someone to reel in the Big Story. Gear gurus Michael Ross and Douglas Baldwin not only know a thing or two about great tone, but they're great guys to boot. Contributing Editor Sean McDevitt bravely filled Dave Rubin's sizable boots in covering the blues circuit; plus, he keeps us out of trouble each issue, making sure our songs and riffs are properly licensed. Multimedia Creative Director Peter Heatley wades masterfully through a swamp of video footage, audio files, and spreadsheets each month to build our CD-ROM. With all due respect to those who held the position in *Guitar One*'s past, Art Director Adam Fulrath has far and away the best collection of *Star Wars* toys I've ever seen. But seriously, his and his staff's ability to make our magazine look as great as it does each month with such a tight and demanding schedule is downright amazing. And to our Production Coordinator, Janene Fudzinski (in my opinion the hardest-working person on our staff), a huge thank you for putting up with our habit of making deadlines by the skin of our teeth—and for your ability to stretch time when we occasionally (OK, often) go a just *a little* past deadline. To our Ad Director, Jason Perl, and the rest of the ad staff, thank you for selling your souls … um … ads each month; without you, we don't eat! And speaking of ads, thank you to all the gear manufacturers, record labels, and artists who support us. You inspire us.

Finally, I'd like to thank Executive Editor Chris O'Byrne, Music Editor Adam Perlmutter, and relative newcomer but already the voice of reason 'round here, Senior Editor Mac Randall, for their creative talents and tremendous efforts. I truly value your ideas, your opinions, and the way you "does good grammar"—not to mention your friendship. To be cliché for a moment, you guys rock!

Finally, I know I speak for the whole *Guitar One* family when I say our deepest thanks go to you, our readers, for being there each month. After all, without you, we don't have reason to exist. Cheers, and here's to another 10 years of pickin'!



Michael Mueller
Editor in Chief

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Guitar One

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Volume 9, Number 2

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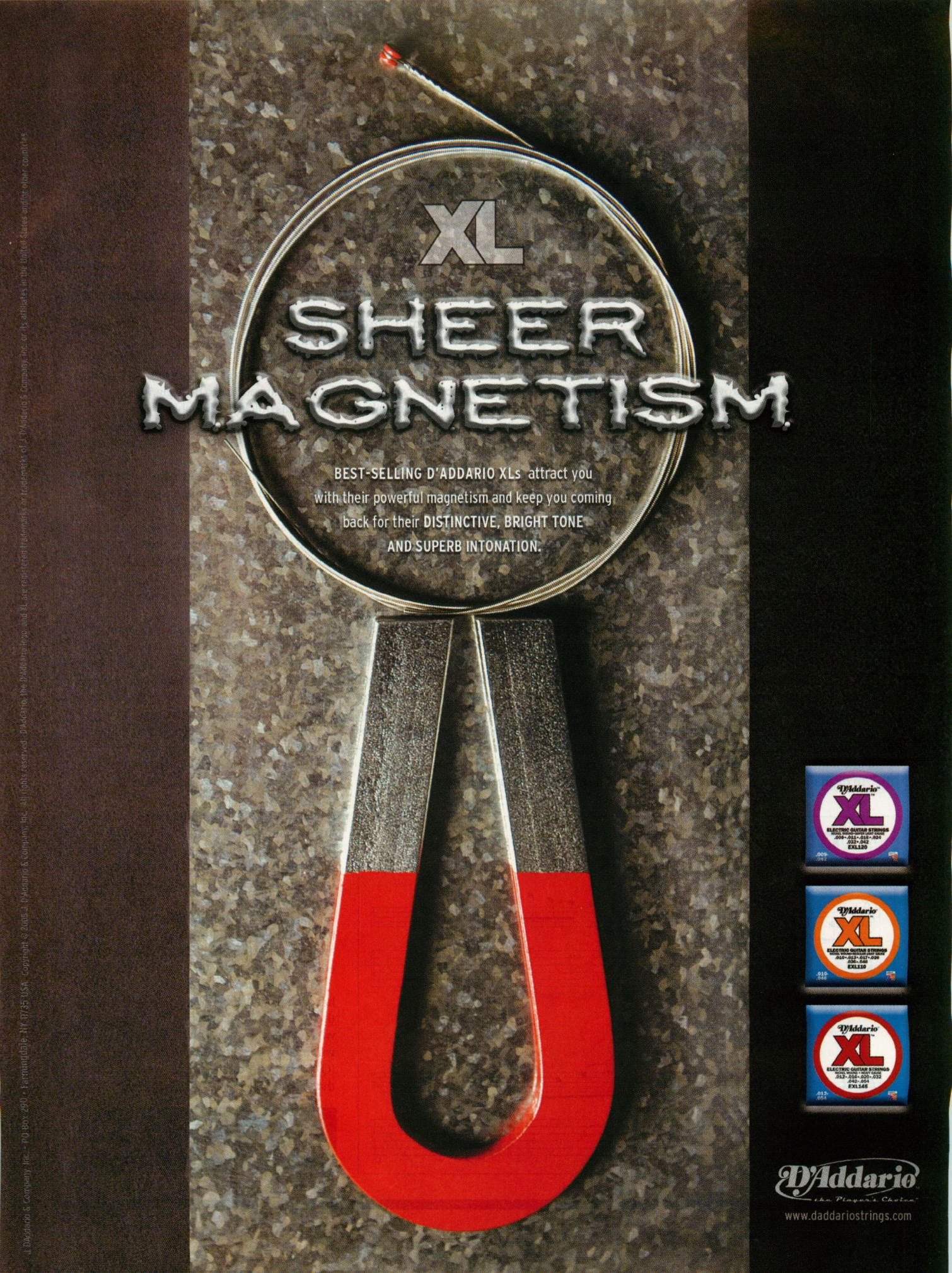
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NOISE & FEEDBACK

Your Questions Answered

Pentatonic Alternatives » Can an Amp Get Frostbite? » Girl vs. Guitar

Dear *Guitar One*:
My use of pentatonic scales has sounded stale and boring lately. Can you make some suggestions for how to improve it?

Jeremy Batten
Fairmont, WV

Dear Jeremy:
Pentatonic scales always make me think of the board game Othello—they take a minute to learn and a lifetime to master. And while memorizing their positions and putting the notes into action takes only a few practice sessions, finding new applications for them can be tremendously frustrating. Here are just two that you may find useful.

Key-based pentatonic substitutions are simple: for any key, you can play a pentatonic scale beginning on either the root, the 9th (2nd) or the 5th. For instance, in C major, you can use a C, D or, as in the second measure of **Fig. 1**, G major pentatonic scale. The same relationship holds true for minor keys, with the minor pentatonic scale replacing the major.

You can also find pentatonic applications in the upper structures of chords. An upper structure comes from extending a triad to the 7th degree or beyond, resulting in two or more separate triads. The second measure of **Fig. 2** features the chord C7♯5♭9 (C–E–G♯–B♭–D♭). The notes D♭, E, and G♯ form a D♭ minor triad; therefore, over this particular chord, you can play a D♭ pentatonic minor scale.

Finding these types of substitutions takes patience and analysis, but it'll help keep your pentatonic playing fresh and interesting.

—MATT WARDER

Dear *Guitar One*:
Is it harmful to leave a tube amp in the trunk of a car overnight during the winter months? I live in Colorado, so it gets pretty damn cold.

Antonio Lopez
via e-mail

Dear Antonio:
Yes, it *does* get pretty damn cold in the Centennial State, doesn't it? I bet *you* wouldn't want to spend the night in the trunk of a car there, would you? Well, your amp doesn't, either. I know it's a pain in the butt, but haul that gear inside if you want it to last. Here's why: Let any piece of gear get really cold before you bring it inside, and it'll collect moisture like a glass of iced tea in August. That moisture will collect in all the nooks and crannies of your amp, causing oxidation and potential short circuits. Tube amps are doubly fragile, as those little glowing glass bottles could crack if exposed to a rapid change in temperature. Invest in a hard road case (or at least a heavy-duty cover), let your gear cool down post-gig, and haul it in and out as quickly as possible.

—DOUGLAS BALDWIN

Dear *Guitar One*:
I have a live-in girlfriend who won't abide one more addition to my guitar collection. One more and she's leaving, or so she says. But you see, there's this vintage Fender Tele online that I have to own. Is there any way I can get the guitar and keep the girl?

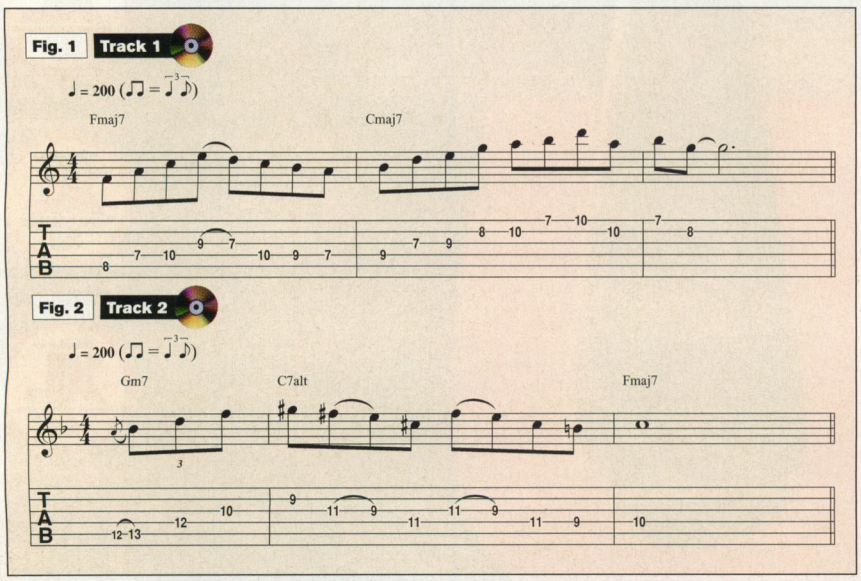
Ryan O'Malley
via e-mail

Dear Ryan:
There has to be more to this than just guitar vs. girlfriend (like how many guitars you already own, and why one guitar would threaten a relationship). But I'm not Dr. Phil, so I'm not going there. Instead, consider these strategies:

- Say this: "I saw this guitar that was made on *your birthday*, so I named it after you, and I wrote you this *beautiful song* on it."
- Or this: "Oh, that? That's that old guitar I let the drummer borrow. Thank God he finally gave it back."
- Learn to play something new on the guitars you already own. Impress your girlfriend with your dedication. You might even make a broad analogy between your dedication to the guitar and your dedication to her. Then bring up the Tele.
- Play the shell game: Line the cases up over *there*, and keep the guitars over *here*. Open and close the cases, replacing guitars as needed. She'll never notice the Tele.

In favor of the Tele, consider this: you don't have to talk to it after you've played it. But buy the Tele a drink, take it out to dinner, and see what you get at the end of the night. Of course, you might also take a look in the mirror, bub. (Q) What's the difference between you and that vintage Tele? (A) One has matured. —DB

Please send your questions to: *Editors@guitaronemag.com*

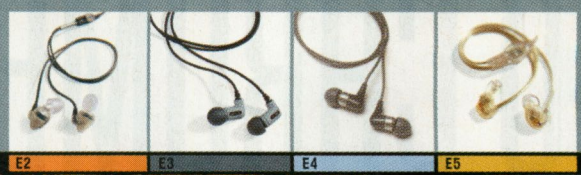


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OPENING axe

OUR TOP 10 BIGGEST BLUNDERS

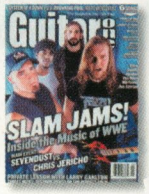
Over the last few years, we've used this page to rag on dozens of big-name guitarists. Feelings were hurt—strangely, not so much those of the guitarists we skewered but *yours*. In the January 2003 issue, we said Jimmy Page's "Heartbreaker" solo sucked; you said we sucked. Burn! We said "The Beatles" was a stupid band name; you said we were stupid. And recently, after we said Eddie Van Halen needed to retire, you told us we needed to retire. Which ain't gonna happen.

We will, however, attempt to atone for our wanton disregard for your heroes by doing something so honorable, so totally frickin' selfless, that you'll welcome us back into your hearts in an instant (and re-up on that subscription). That's right, we're gonna turn the finger of derision on ourselves for once. Really let ourselves have it.

No, don't worry about us—we'll be all right. After all, we've had our share of high-fives-all-around moments over the past 10 years, too. More than we can count, to be sure. It's just that from time to time, due mostly to the sniffing of freshly lacquered (and very expensive, mind you) custom-shop guitars, we demonstrated a gross lack of judgment. Below are 10 such instances; we doubt there are many more. So go ahead, laugh if you must—you'll only be making it worse on whomever we go after next.



10 The Music of WWE, Sept. 2002



At the time, Sevendust had just written a theme song for WWE star Chris Jericho. So we threw the lot of them on the cover. "Slam Jams!" we called it, thinking ourselves quite clever. But you smelled what *Guitar One* was cookin', and you weren't buyin' it.

9 Battle of the Axes, Dec. 2003

Eric Johnson vs. Ani DiFranco! Lonnie Johnson vs. Michael Hedges! Doc Watson vs. ... Mick Ronson? The first-round bracket in our headcutting fantasy had 128 brilliant guitarists—and exactly 64 completely ludicrous matchups. Maybe from now on we should leave our love of sports in the living room, with the 42-inch plasma, the hot wings, and the 30-pack of Budweiser we consumed on Football Sunday before coming up with this horribly flawed game plan.

8 The "Sunburst," Oct. 2001



You alerted us to the fact that we misspelled "Ozzy" (with an "ie") in August 2002. Thanks for that! And though we got the "y" in "Stryper," we did call the band's guitarist, Oz Fox, "Ox" Fox. (Sorry, Oz.) But this gaffe here—an image of a Cherry Burst Les Paul in a sidebar about a Sunburst model—went beyond the everyday typo; we really looked like dumbasses. We'll have you know, however, that one in every five guitarists, and four in every five '80s-metal guitarists, is color-blind.

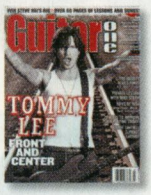
7 Earl "Hurricane" Hughes, June 2002

Legend has it that Hughes once beat back a deadly hurricane with a powerful all-night gig; that he felled a man with his steel guitar; and that his career was cut short by a 25-year stretch at Parchman Farm Penitentiary. If something seemed fishy about any of this, it's because he *wasn't real!* That's right, we totally made him up—cruelly overlooking the many unheralded *real* bluesmen out there with equally tantalizing tales.

6 Dave Grohl & Puff Daddy, June 1998



When Diddy ganked Led Zeppelin's "Kashmir" riff for his "Come With Me" single, we should have denounced the move and switched to Tupac. Instead, we put him on the cover, with Dave Grohl, who joined Diddy's "Family" for "It's All About the Benjamins," which we transcribed in this issue. Words cannot express the shame.



5 Tommy Lee Cover, July 2002

Hard up for a cover subject, we settled on Lee, who really looked the part with his five-string metal-riveted guitar, wife-beater, and outstretched, tattooed arms. Did we care that he had absolutely *zero* credibility as a player? Hell, no—he's Tommy F'in Lee, for cryin' out loud!

4 Staind Cover, July 2001



Our Staind photo shoot produced the kind of shots we'd like to bury in the classifieds. Short on options, we went with this close-up of Aaron Lewis's big-ass dome. We had to flip the image to suit the layout—a change that peeved Staind diehards, who are well aware Lewis's piercing is on his *left* eyebrow. Duh! But worse, we had dissed Lewis's stringman, Mike Mushok. Yes, we're still all broken up about it.

3 Fake Robert Johnson Photo, Oct. 1998



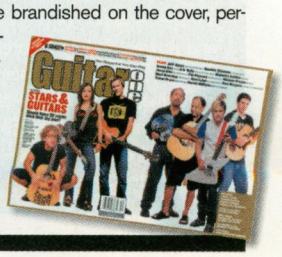
Years ago, we let ourselves believe that we had exhumed a never-before-seen photo—a still taken from a newly discovered film clip—of the legendary bluesman. But it turned out a poster in the background advertises a movie made in 1940—two years *after* Johnson's death. It was then that we realized we'd be damned to use that same damn shot—the one with the dangling cigarette—in every damn Robert Johnson story, for all eternity.

2 Goo Goo Dolls Cover, Feb. 1999



The cover says "Oozing Goo"! "OOZING GOO," dammit! Have you ever glimpsed such an enticing line? This is to say nothing of the pinkity-purple hue we cast over cover boy Johnny Rze ... Rze ... oh, forget it. And while his band was huge at the time, how on Goo's green earth could we have given John Boy top billing over JIMMY PAGE (who appears in a small inset at bottom right)?

1 Stars & Guitars, Dec. 2002



By rights, this should have been our biggest issue ever; we spent more time on it than we usually do on three combined. We wrangled such Hollywood institutions as Kevin Bacon and Tommy Chong, such sports heroes as Bernie Williams and Barry Zito, such personalities as Matt Groening and Andy Dick. And in the end, after we'd assembled all these hotshot celebs and put the crème de le crème on an impressive foldout, you let us know how much you cared: not one iota. "1st Annual," we brandished on the cover, perhaps emboldened by our "session" with Mr. Chong. But forget about publishing another Stars & Guitars issue (which we won't); after this debacle, it's a wonder we ever published another issue at all.


Eric Johnson

SCREEN TEST

DVDs in Review

Eric Johnson
***Live From Austin, TX* (New West)**



If you've only heard Eric Johnson's playing on record, you owe it to yourself to witness this tone king in the flesh. *Live*, taken from an *Austin City Limits* gig in 1988, is an in-your-face reminder of just how dazzling a guitar player can be, with Johnson shredding in a way that will appeal to all audiences. In other words, there's notey-ness without overindulgence. His precise attack—and "attack" is precisely the word—along with his pastel tones, puts melodicism above athleticism throughout, lending the show a stunning, almost narcotic feel.

SCENE STEALER: "Cliffs of Dover."

Bob Marley
***Live at the Rainbow* (Rhino)**



Not to be confused with *Live!*, Marley's triumphant audio disc from 1975, this DVD, recorded two years later, in the summer of 1977, also captures the Jamaican ambassador at the apex of his worldwide commercial appeal. The package's second disc, *Caribbean Nights*, features yet another lengthy documentary on Marley's life and (high) times.

SCENE STEALER: Guitar fans know that Peter Tosh and Al Anderson were Marley's best upstrokers, but Junior Marvin does a great job here, especially during his wah-wah–filled solos. Unfortunately, the camera folks aren't guitar fans, so we see criminally little of Marvin's fingerwork.

Shadows Fall
***The Art of Touring* (Century Media)**

This low-budget, frequently funny homemade job kitchen-sinks its way through the lifestyle and music of one of today's best metal bands. True to its title, *The Art of Touring* tells the Shads' story through bus and backstage footage, concert clips, and official music videos. The perfect companion to the 2002 album *The Art of Balance*.



SCENE STEALER: On "Thoughts Without Words" and "Of One's Blood," Jon Donais and Matthew Bachand, featured often on this magazine's pages, rip their way through twisting passages with ferocious yet melodic solo breaks and inspired speed picking.

Journey
***Live in Houston 1981: Escape Tour* (Sony)**



In 1981, Journey was three years into an incredible string of hits that had already vaulted them into the company of rock's elite; virtually everything they threw at radio stuck. At this 1983 Houston show—originally filmed for MTV—the band seems buoyed by a sense of confidence that borders on invincibility, with high-pitched Steve Perry strutting across a vast stage and Neal Schon cranking out lick after searing lick. But while the audio and performance are passable, video clarity is suspect. The vintage interview footage on the bonus disc, meanwhile, will serve Journey fans well.

SCENE STEALER: Schon wanks happily through "Lights," issuing a reminder that he was once a pre–Van Halen shred dude who in the '70s had taken an apprenticeship with Carlos Santana. —BOB GULLA

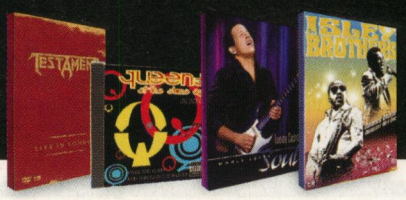
EXTRAS

Testament
***Live in London* (Eagle Rock)**

At their finest, Testament were a majestic fusion of precision and power, perhaps more so than any other band of their ilk. Here, the classic lineup–starring guitar gods Alex Skolnick and Eric Peterson–reunites at a London gig for a fiery run-through of the group's best.

Queens of the Stone Age
***Over the Years and Through the Woods* (Interscope)**

The video portion of this CD/DVD pack features a jittery, Chapman Baehler–directed gig film crammed with cutting so quick as to disallow any extended musical scrutiny of the band. Still, it functions well as an MTV-type viewing experience for the hipster set.



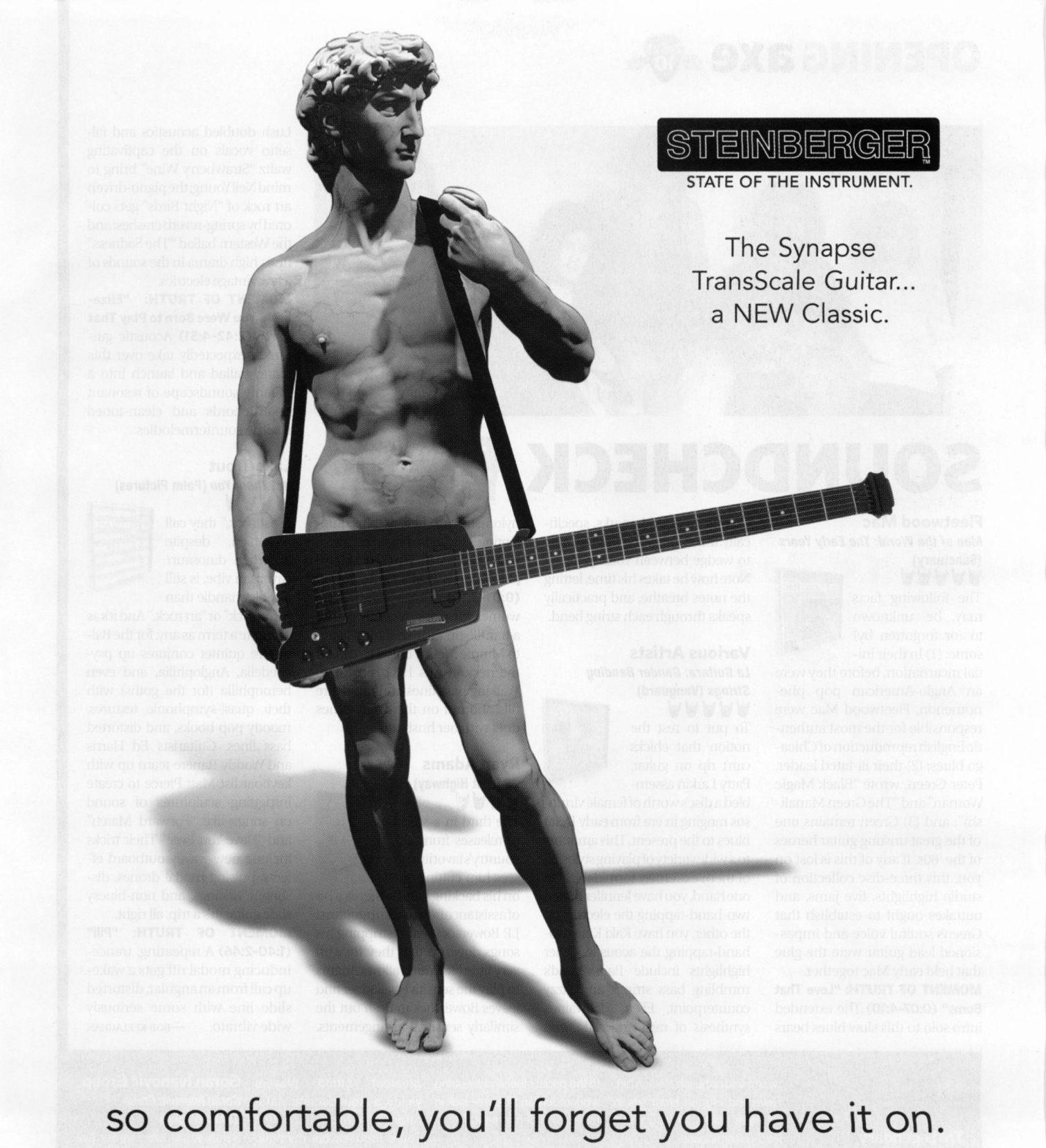
Tommy Castro
***Whole Lotta Soul* (Blind Pig)**

Castro's Strat-powered rockin' soul and pure, blistering leads surge through this stiff gig, despite a nagging sax presence and a dance-floor ambience that calls to mind a middle-school sock hop.

Isley Brothers
***Summer Breeze* (Eagle Rock)**

Try as they might, not even the bogus audio, dubious film quality, and blasé backing band can spoil the epic guitar solo in the Isleys' soul-rock classic "Who's That Lady," as brother Ernie tears it up like nobody's business. —BG

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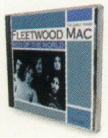
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Fleetwood Mac

SOUNDCHECK

Records in Review

Fleetwood Mac
***Men of the World: The Early Years* (Sanctuary)**



The following facts may be unknown to (or forgotten by) some: (1) In their initial incarnation, before they were an Anglo-American pop phenomenon, Fleetwood Mac were responsible for the most authentic English reproduction of Chicago blues; (2) their ill-fated leader, Peter Green, wrote "Black Magic Woman" and "The Green Manalishi"; and (3) Green remains one of the great unsung guitar heroes of the '60s. If any of this is lost on you, this three-disc collection of studio highlights, live jams, and outtakes ought to establish that Green's soulful voice and impassioned lead guitar were the glue that held early Mac together.

MOMENT OF TRUTH: "Love That Burns" (0:07–4:10) The extended intro solo to this slow blues bears Green's great trademarks, specifically the scintillating fills he's able to wedge between vocal phrases. Note how he takes his time, letting the notes breathe, and practically speaks through each string bend.

Various Artists
***La Guitara: Gender Bending Strings* (Vanguard)**



To put to rest the notion that chicks can't rip on guitar, Patty Larkin assembled a disc's worth of female virtuosos ranging in era from early Delta blues to the present. This amounts to a wide variety of playing styles, all of them extremely formidable. On one hand, you have Jennifer Batten two-hand-tapping the electric; on the other, you have Kaki King two-hand-tapping the acoustic. Other highlights include Badi Assad's rumbling bass strings and jazzy counterpoint, Ellen McIlwaine's synthesis of raga and slide, and nylon-stringer Sharon Isbin's unrelenting 32nd-note fingerpicking.

MOMENT OF TRUTH: Memphis Minnie, "Let's Go to Town" (0:01–3:10) Those who think women have only recently gotten a handle on the axe should listen to Minnie McCoy chisel a strip off the neck in this 1932 recording. Walking bass lines and rapid-fire fills abound on this Delta-blues duet with her husband.

Ryan Adams
***29* (Lost Highway)**



The third in a string of releases from alt-country's favorite son sees him cutting out on his backing band—there's a bit of assistance from backup guitarist J.P. Bowersock—and stripping his songs down so that they fly with very little lift. Which allows Adams to play the sensitive balladeer and leaves Bowersock to flesh out the similarly sensitive arrangements. Lush doubled acoustics and falsetto vocals on the captivating waltz "Strawberry Wine" bring to mind Neil Young; the piano-driven art rock of "Night Birds" gets colored by spring-reverb crashes; and the Western ballad "The Sadness" finds high drama in the sounds of a few vintage electrics.

MOMENT OF TRUTH: "Elizabeth, You Were Born to Play That Part" (2:42–4:51) Acoustic guitars unexpectedly take over this piano ballad and launch into a dreamy soundscape of resonant open chords and clean-toned electric countermelodies.

Lake Trout
***Not Them You* (Palm Pictures)**



"Post rock," they call it—which, despite a certain dinosaur/caveman vibe, is still a cooler handle than "prog rock" or "art rock." And it's as accurate a term as any, for the Baltimore quintet conjures up psychedelia, Anglophilia, and even hemophilia (for the goths) with their quasi-symphonic textures, moody pop hooks, and distorted bass lines. Guitarists Ed Harris and Woody Ranere team up with keyboardist Matt Pierce to create intriguing sculptures of sound on songs like "Forward March" and "Have You Ever." Their tricks include new-wavey outboard effects, pulsing modal drones, dissonant voicings, and non-bluesy slide guitar. It's a trip, all right.

MOMENT OF TRUTH: "Pill" (1:40–2:46) A repeating, trance-inducing modal riff gets a wake-up call from an angular, distorted slide line with some seriously wide vibrato. —BOB KEELAGHAN

IN OUR SYSTEMS

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***Pandelirium* (Yep Roc)**

Meet psychobilly's riotous and rollicking necromancers, led by acclaimed frontman J. D. Wilkes. It's guitarist David Lee, however, who puts the muscles on the roots-rock skeleton, by stringing together country twang and punk-ish electric dirt. Reverend Horton Heat sits in on three tracks, adding some lead-guitar finesse.

Eddie Spaghetti
***Old No. 2* (Mid-Fi)**

The frontman for underground hard-rock heroes Supersuckers dabbles once more in country-rock and folk. Like most good country, his music is rough around the edges and—thanks to the pedal-steel and six-string work of Jordan Shapiro—sick in the soloing department.

Ali Farka Touré and Toumani Diabaté
***In the Heart of the Moon* (Nonesuch)**

An improvised recording session between two of Mali's greatest string players yields a soundscape saturated with hypnotic notes. Touré focuses his rhythmic acuity on the acoustic guitar, backing up Diabaté's stunningly swift runs on the kora, a West African harp. Ry Cooder makes a stellar cameo.

Goran Ivanovic Group
***Goran Ivanovic Group* (Balkan Song)**

Nylon-string practitioner Ivanovic combines the music of Eastern Europe with the swing of jazz and all its complexity. Sharing lead duties with soprano sax, he navigates odd time signatures with speed, control, and taste. Don't miss the fret-burning on "Blacksmith's Dance." —BK



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The Top 10 Riffs of the Past Decade

Tom Morello

Rage Against the Machine, Incubus, Velvet Revolver, and More

By Bob Keelaghan

Ten years ago, the sound of electric guitars was everywhere, thanks to the Seattle scene and Lollapalooza Nation. At the time, even hip-hop crews and electronic musicians knew the value of sampling a good guitar riff. The extended solo was out; sound experimentation was in. But then it all got tired, thanks to an inundation of watered-down alt-rock wannabes and their rehashed, half-baked ideas of what should follow "grunge." Many of the decade's great rock acts were swallowed whole.

By the turn of the millennium the climate was more suited to drum 'n' bass sounds, as a cult of DJs began its onslaught on the music industry. Most record-company executives, meanwhile, were convinced that the best way to make money was by peddling teen pop with a totally unsettling soft-core vibe. (As a result, the age at which a man could be considered both dirty and old dropped from 55 to 32.) "The guitar is an instrument of the past," they said. The turntable and sampling devices became viable instruments even in the practice room. Demand for cat-gut was at an all-time low.

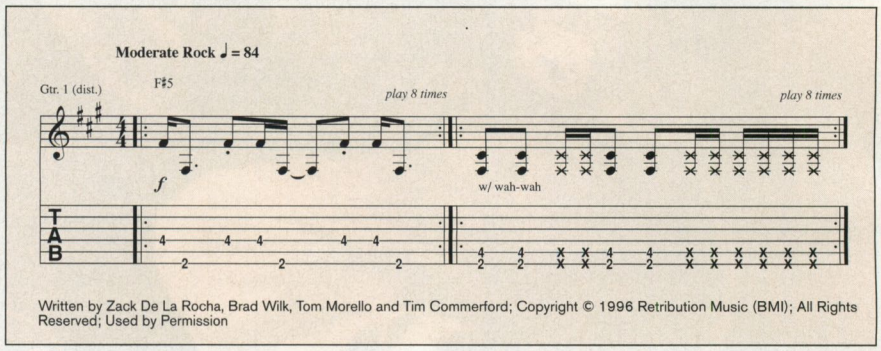
Of course, bands like the Red Hot Chili Peppers, Creed, and System of a Down were still selling millions of records. But at the same time, the underground punk and metal scenes were enjoying newfound fan enthusiasm; the ever-cross-pollinating jam-band scene was flourishing, even without making much of a dent in the way of record sales; and *O Brother, Where Art Thou?* was doing its part to help revive roots music. Today's young generation caught on.

And so we've now come full circle. In other words, the guitar is back with a vengeance—careful with that axe, Eugene! To celebrate, we bear witness to 10 riffs that kept the six-string in the public's consciousness over the past decade. One can only hope that the next 10 years yield so bountiful a crop.

JAY BLAKESBERG/RETNA

Rage Against the Machine "Bulls on Parade" (1996)

Tom Morello and Zach de la Rocha didn't start a revolution with their politically charged music, but they did spawn the glut of rap-metal in the late '90s. Of course, Rage themselves perfected the formula after taking the lead from Faith No More and the Red Hot Chili Peppers. The band's second disc, *Evil Empire*, contained more of the controversial vitriol and big beats that made their 1992 debut a smash. "Bulls on Parade" is the album's standout track, featuring Morello's syncopated and ultra-thick octave riffs, which he hammers out in perfect sync with the rhythm section of Tim Commerford and Brad Wilk. Simple, effective, precise, and heavy. And whereas many rap-metal combos brought a DJ in tow, Morello pulled double duty, not just laying down the funk rhythms but also making like a turntablist with his trademark string scrapes and wah-wah textures.

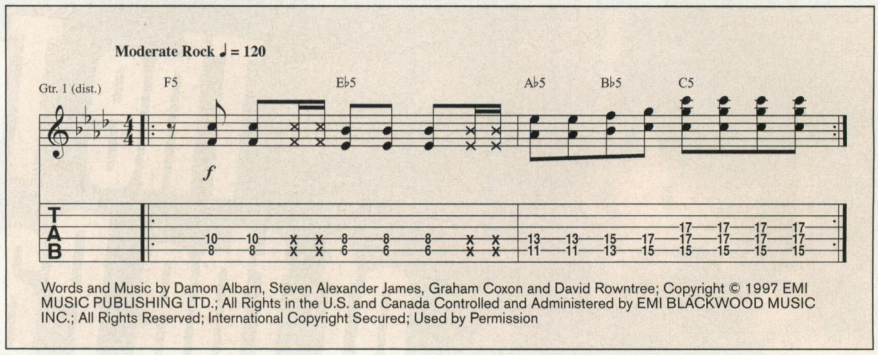


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Blur "Song 2" (1997)

This London quartet could easily have shriveled up and blown away with all the Manchester dance-rock bands that dominated early '90s Brit pop. But on Blur's self-titled fifth disc, guitarist Graham Coxon got the opportunity to flaunt his love of American neo-psychedelic indie rock, steal a bit of the spotlight from frontman Damon Albarn, and reinvent the band's polished sound as something rawer—hence these two minutes of power-chord bliss. Whooh-hooh! At one point, it seemed like "Song 2" was playing every minute of every day somewhere in North America; it was simply inescapable. Whooh-hooh! It's hard not to see why. Whooh-hooh! Five glorious power chords. Whooh-hooh! With a fuzz tone that rattles the cupboard doors. Whooh-hooh! And yes, the whole quiet/loud thing—a holdover from the Pixies and Nirvana—was still unbeatable when done right.

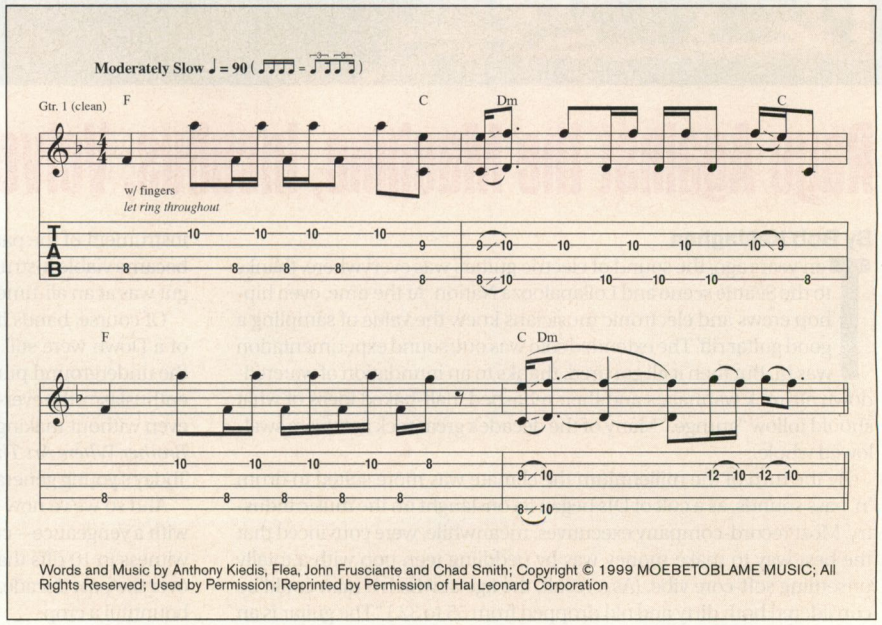

Graham Coxon



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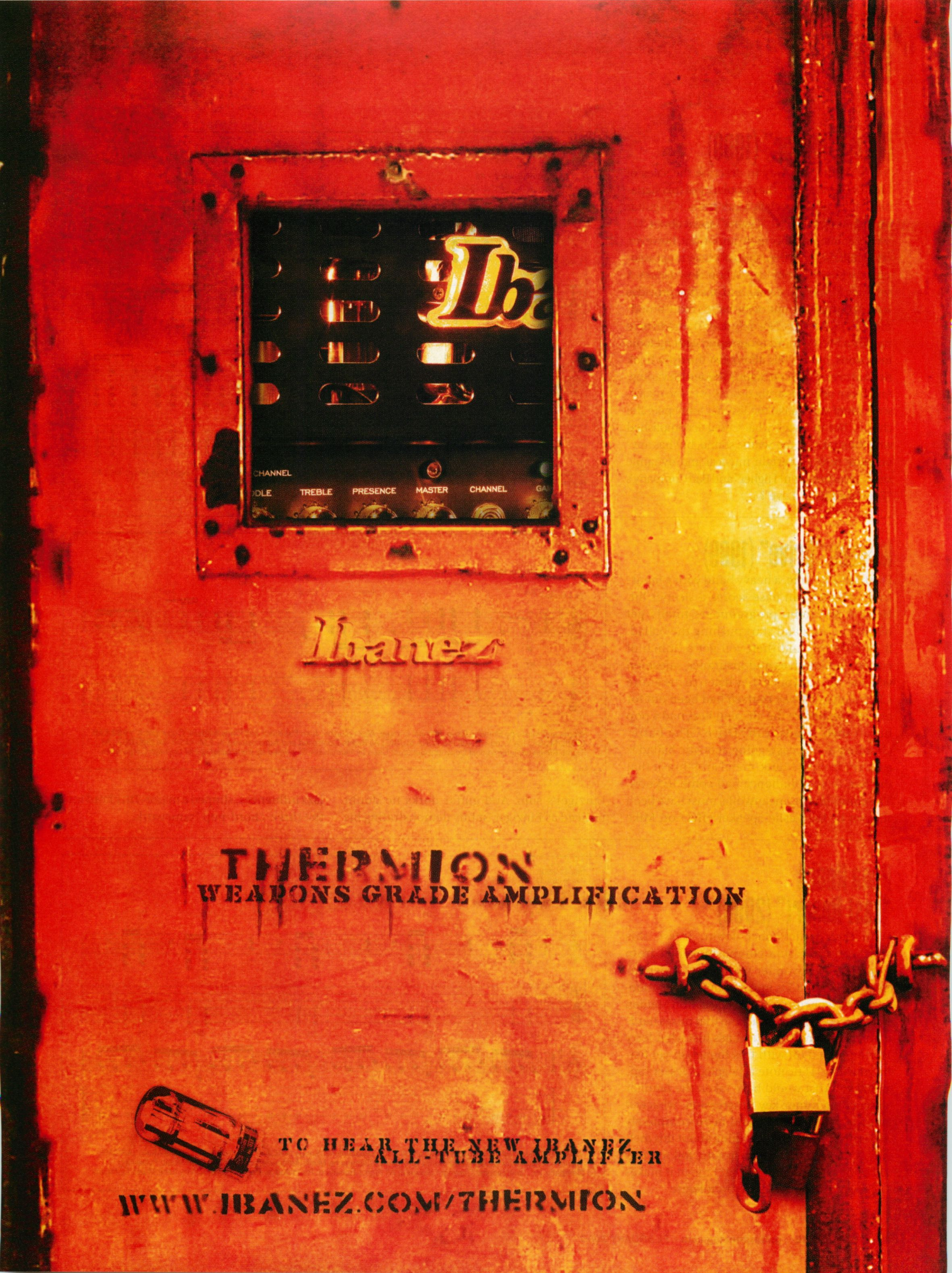
Red Hot Chili Peppers "Scar Tissue" (1999)

A weird, symbiotic salvation took place between the members of the Red Hot Chili Peppers at the end of the last decade. Everybody thought John Frusciante was long gone, another drug casualty waiting to happen. Everybody thought the Chili Peppers had run their course from the punk underground to the big time to the has-been bin. Then, unexpectedly, they got healthy, reunited for *Californication*, and rekindled some bloodsugarsexmagic. And while speculation concerning Frusciante's mental health continued, the man's chops were better than ever. In the spirit of the band's surprise smash hit "Under the Bridge," the quasi-ballad "Scar Tissue" finds Frusciante laying down Hendrix-style voicings that instantly struck a chord in fans' hearts. What could have been a generic three-chord progression in the hands of a less creative player grew into something rich, unusual, and memorable.



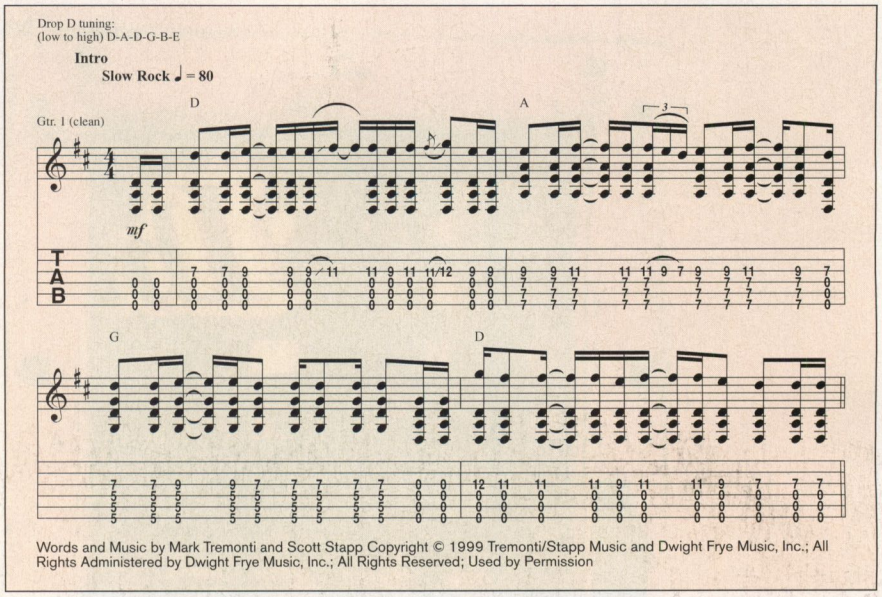
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NICK STEVENS / RETNAUK


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Creed "Higher" (1999)

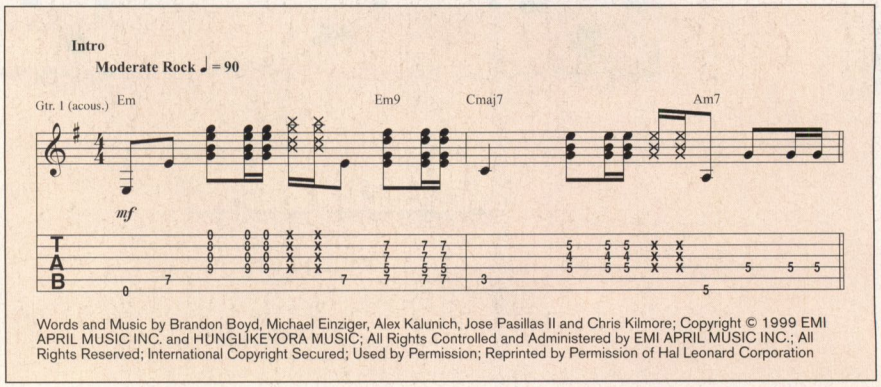
"Huge" is the best way to describe the sales of Creed's *Human Clay*, the popularity of this signature ballad, and especially Mark Tremonti's guitar sound. As you'll recall, "Higher" spent about 371 weeks at numero uno; more important, however, it vaulted itself into the canon of music most associated with ass-grabby high-school slow dances. A winning formula, indeed—and one that provides a nice contrast to some of the band's more brooding hard rock efforts. Not only does Tremonti here modify a I–V–IV chord progression with melodic inversions, but his fills afford just the extra hook needed to elevate Scott Stapp's Vedder-ish yarling. And those open-D-string drones over the major-scale motif sure make the listener anticipate the chorus. Not to knock what Creed accomplished with their take on the Seattle sound, but has anyone else noticed certain musical and dynamic similarities between "Higher" and Bad Company's "Feel Like Makin' Love"?



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Incubus "Drive" (1999)

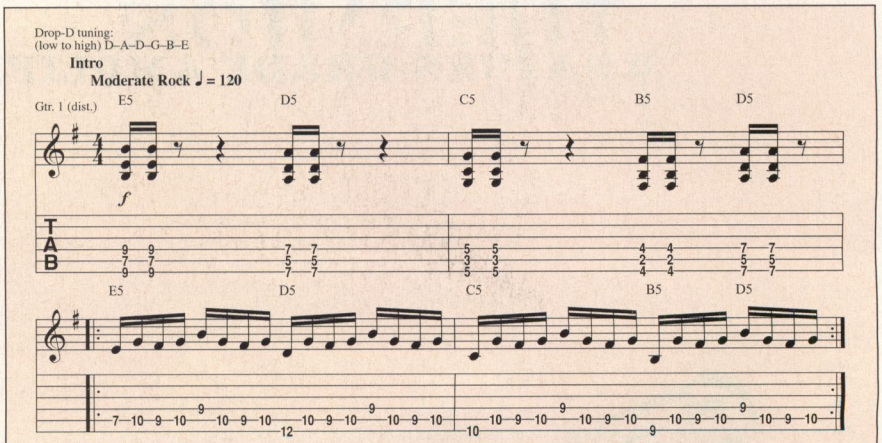
From time to time, a heavy band with a fanatically devoted fan base scores a sleeper hit. How? A few radio programmers finally get hip to the buzz and start pushing the ballad. It catches on. And then you get a bunch of curious housewives and insurance salesmen who are shocked once they listen to the entire CD. Incubus's *Make Yourself* had been out for over a year before the alt-metallers had a pop hit on their hands with "Drive." The barre-chording in this easy-going acoustic ballad is a far cry from the funk-metal and thrash that the band's core audience had come to know. The come-latelys, meanwhile, must have been thrown by the Leslie-speaker effect on Mike Einziger's solo. And guitar dorks no doubt noticed as Einziger, subtly demonstrating his jazz influences, slipped a major-7th chord into the three-chord-pop framework.



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Papa Roach "Last Resort" (2000)

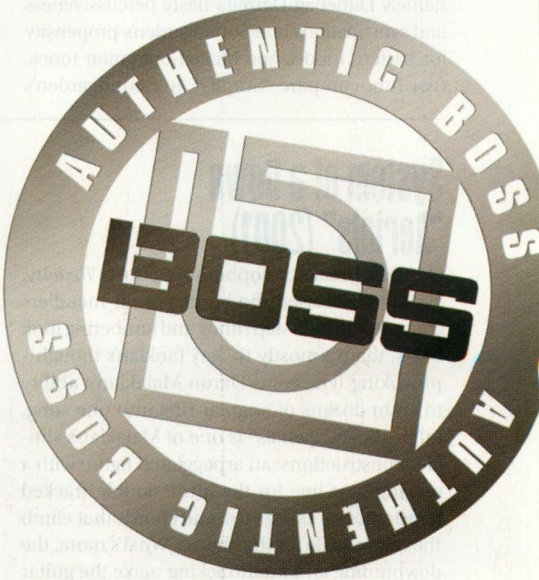
With their major-label debut, *Infest*, this Northern California combo morphed from a homegrown wonder with a few independently released CDs into a national sensation. Classical-type riffing in the style of Iron Maiden isn't expected fare from a band that mixes hardcore, metal, and rap, but that's just what Jerry Horton pulled off with this fugue-ish yet fist-in-your-face 16th-note arpeggio. A lesser rap-metal guitarist would have taken the familiar descending minor-key progression, whacked out the power chords, and been completely self-satisfied. But the best thing about this melody is that it serves as a hypnotic foil to Coby Dick's angst rap—and by that I mean it makes Dick's spitting much easier to tolerate.



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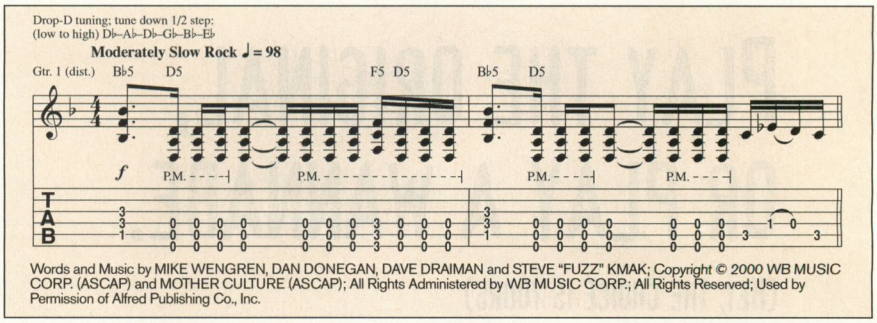
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Disturbed "Stupify" (2000)

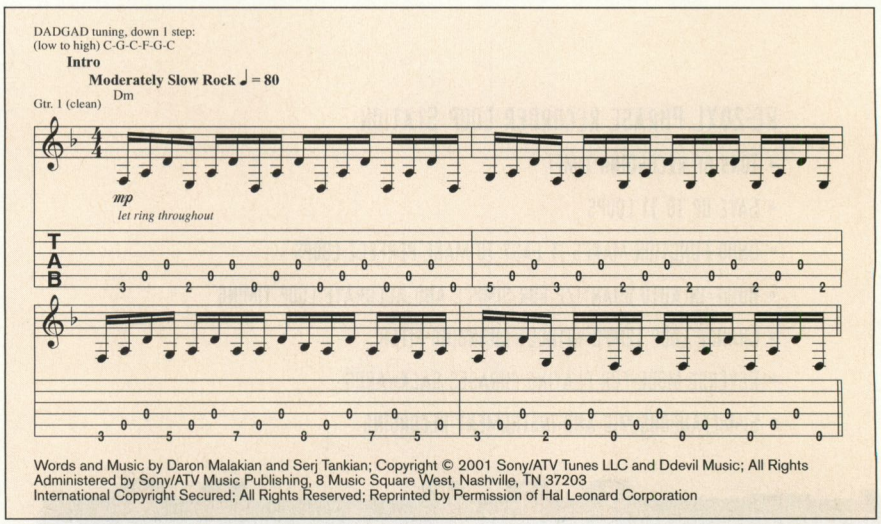
From the band's debut, *The Sickness*—the song later appeared on the soundtrack to 2004's damn good remake of *Dawn of the Dead*—comes this clobbermatic opus. Back in 2000, Dan Donegan's monstrous axework was what set this Chicago foursome apart from the also-rans who would eventually turn nü metal into a zombie-like onslaught of drop-D dreck. In fact, Donegan's playing invokes some of the better heavy-rock moments of the '90s, namely Dimebag Darrell's nasty percussiveness and syncopations and Soundgarden's propensity for Eastern modes and blissed-out guitar tones. (For fun, compare "Stupify" to Soundgarden's "Room a Thousand Years Wide.") And aside from the band's musical merits, Disturbed were certainly adept at the whole brevity thing: half the songs on *The Sickness* have one-word titles.



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System of a Down "Aerials" (2001)

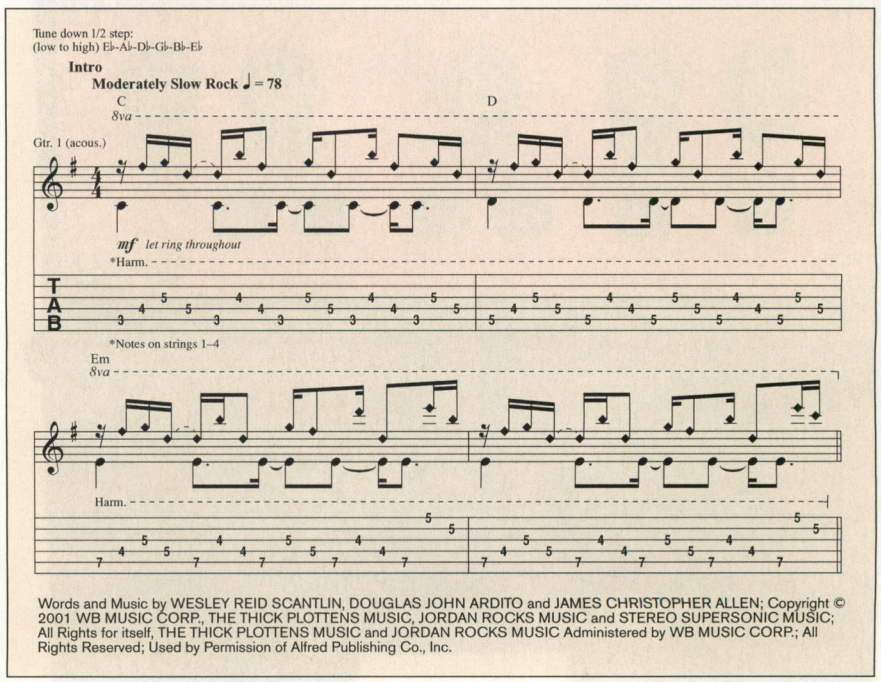
On their breakout sophomore effort, *Toxicity*, System outclassed the hordes of nü-metallers content with half-step riffing and lumbering funk beats, thanks mostly to Serj Tankian's thought-provoking lyrics and Daron Malakian's ability to cram dozens of angular riffs into one song. Interestingly, "Aerials" is one of Malakian's simpler constructions: an arpeggiated figure with a moving bass line for the intro, double-tracked harmonies for the verses, and chords that climb the minor scale for the chorus. What's more, the downtuning and multitracking make the guitar parts heavier than a Japanese tanker full of whale blubber. Needless to say, it was a pleasant surprise when the song joined the hit parade.



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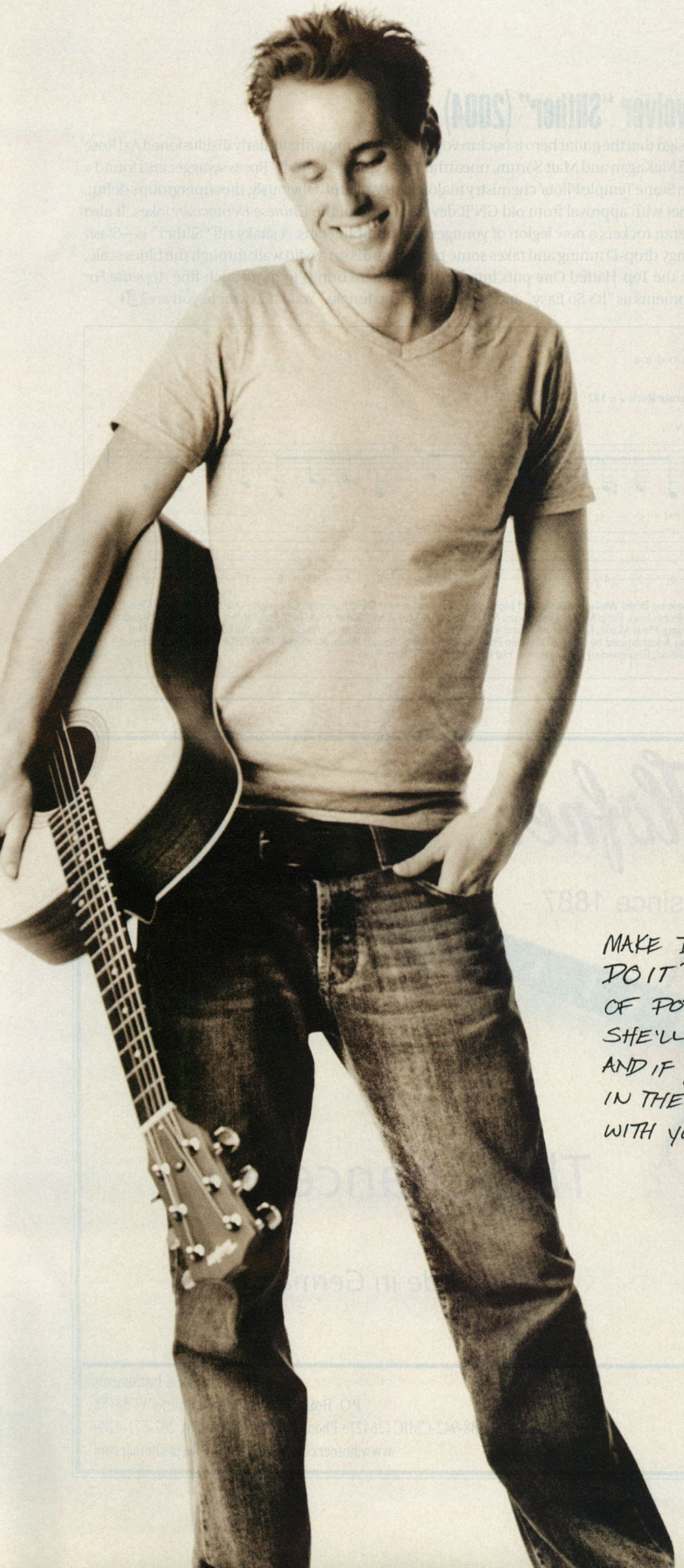
Puddle of Mudd "Blurry" (2001)

The story of Wes Scantlin's rock 'n' roll dream-made-real is common knowledge. Still, it's charming—everyone loves when the underdog wins. (*Guitar One* is especially aware of this fact—both issues featuring PoM on the cover sold exceptionally well!) Less well known is the story of bassist Doug Ardito, who wrote the harmonic riff adorning the biggest hit from the band's debut, *Come Clean*. Guitarist Paul Phillips had the honor of executing this deceivingly difficult figure—which calls for natural harmonics at less-than-obvious frets—and did so with an extra-light fret-hand touch and a strong attack. Who would have thought that Puddle of Mudd could base an entire song on what amounts to a Van Halen trick? (Yes, that's Puddle of Mudd and Van Halen in the same sentence.) Indeed, without this chiming melody, "Blurry" would have been just another post-Alice in Chains emotional purging.



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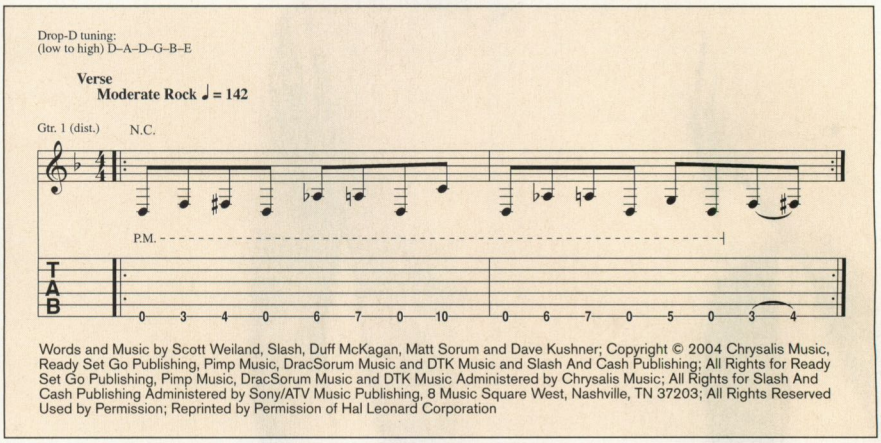
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Velvet Revolver "Slither" (2004)

Here's another sign that the guitar hero is back in vogue. Slash, along with similarly disillusioned Axl Rose colleagues Duff McKagan and Matt Sorum, unearthed that vintage Guns N' Roses swagger and found a kindred spirit in Stone Temple Pilots' chemistry major Scott Weiland. Obviously, the supergroup's debut, *Contraband*, met with approval from old GN'R devotees tired of the *Chinese Democracy* jokes. It also earned the veteran rockers a new legion of younger, fist-pumping fans. A snaky riff "Slither" is—Slash adopts the grungy drop-D tuning and takes some power chords on a wild walk through the blues scale. The aggression the Top-Hatted One puts into his picking here brings to mind such fine *Appetite For Destruction* moments as "It's So Easy" and "Welcome to the Jungle." You know where you are?



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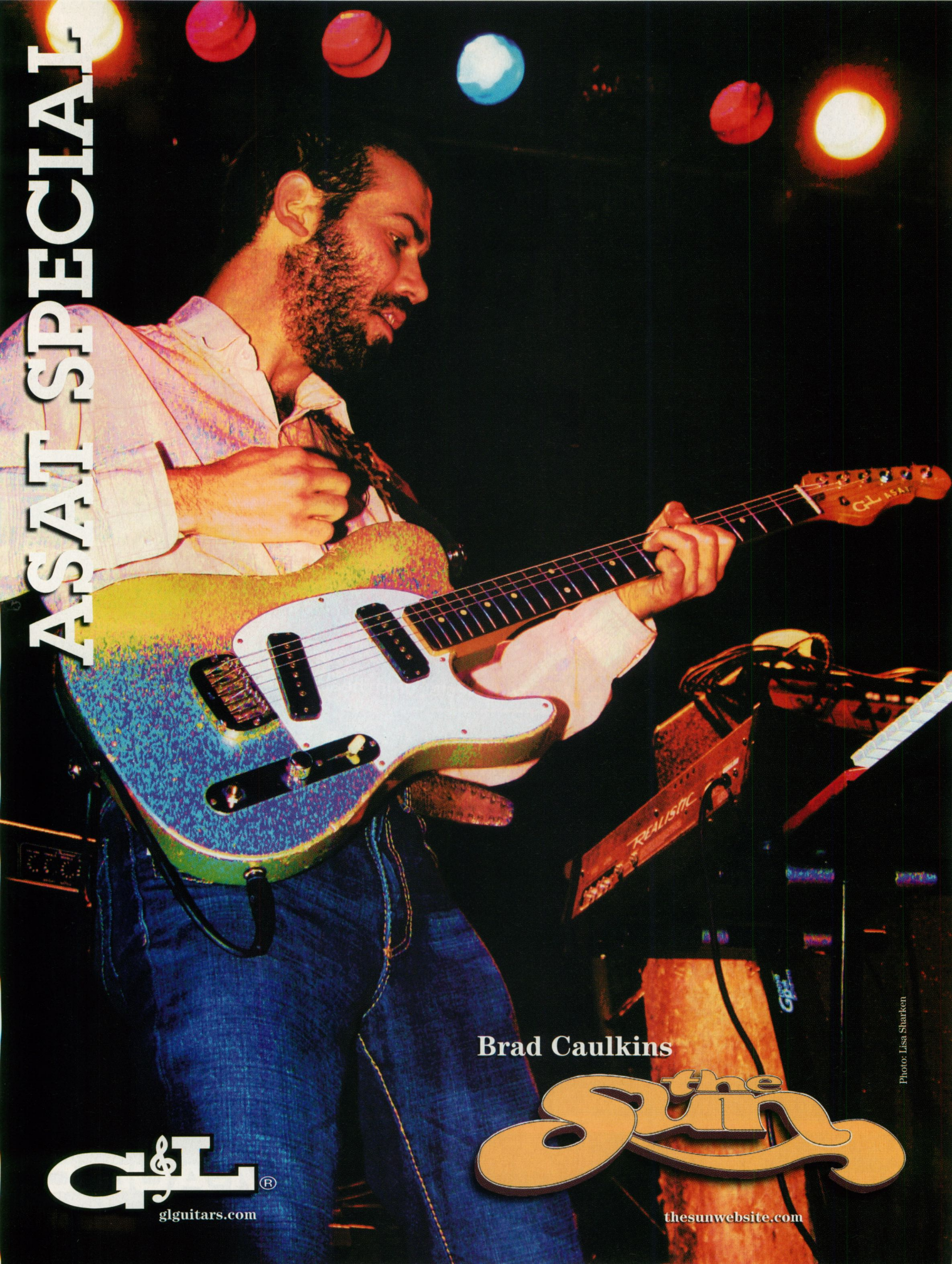
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25 Licks You Must Know!

Requisite Phrases for Blues, Country, Jazz, and Rock



By Dale Turner [*reprinted from September 2003*]

You've probably heard this before: "I don't need to learn no stinkin' licks! Why should I learn other people's stuff? I'm a true original!" Well, guess what? Unless someone is a great songwriter or freakishly innovative on their instrument, they'll most likely feel uncomfortable outside of the tiny box they call their "style." Who wants that?

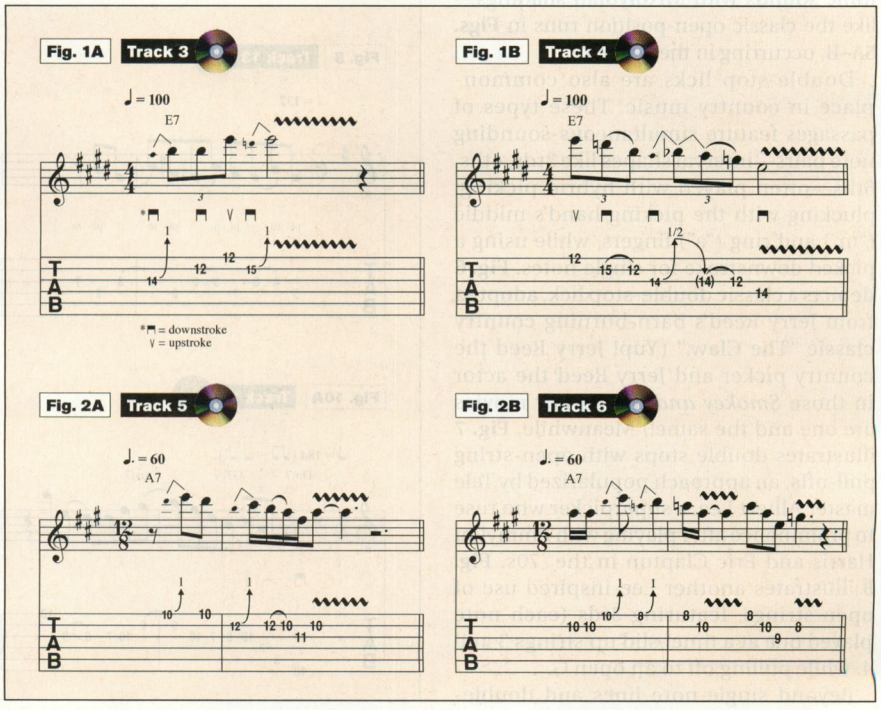
If one of your purposes for picking up the guitar in the first place was to have an instrument to communicate with, you're going to need to spend time learning the languages—the appropriate scale types, rhythms, motifs, tones, and so on—of the styles you dig. Why? Because the more phrases you can play, the more you'll be able to say, musically speaking. You'd certainly want to inform yourself about a given subject before talking about it at length, wouldn't you?

Of course, the process doesn't end with being able to physically play a handful of cool-sounding phrases. You'll need to understand how to apply these licks in assorted contexts and keys, and how to string them together to create coherent solos. But most importantly, you should listen to the music you like, just as much as you practice it. This will help you develop an intuitive sense of continuity in improvisation and composition. Sound like a plan? Let's lap up some licks.

Blues Licks

Licks are memorable musical phrases that can be strung together to create a solo, fill in behind a vocal phrase, or simply spruce up the end of a tune. In any form of music, some melodic ideas sound more at home than others. This is particularly true of blues—a style loosely based upon musical clichés that have survived generations. Whether you're listening to Robert Johnson, Muddy Waters, T-Bone Walker, Buddy Guy, Eric Clapton, or Stevie Ray Vaughan, it's a given that you'll hear plenty of melodic common ground.

Pentatonic licks are a key characteristic of authentic-sounding blues. As the E minor pentatonic (E–G–A–B–D) phrases in **Figs. 1A–B** illustrate, blues licks are typically inflected with fret-hand pitch bends, fret-hand vibrato, and legato moves like hammer-ons and pull-offs. Some groundbreaking electric blues stylists—namely B.B. King and Albert King—used such idiosyncratic phrasing and scale choices that guitar scholars named a pair of fingering patterns after them: the B.B. Box [à la **Fig. 2A**] and Albert Box [à la **Fig. 2B**]. Notice



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that both players favor callus-tearing, index-finger bends and playing in pentatonic boxes comprising strings 1–3, with the root (A) on the 2nd string. However, there is a key difference in each King's bluesy flavor: B.B. tends toward major pentatonic sounds (1–2–3–5–6), while Albert often opts for minor pentatonic (1–♭3–4–5–♭7).

Two direct stylistic descendants of B.B. King and Albert King—a pair of pickers named Eric Clapton and Stevie Ray Vaughan—also did much to expand the vocabulary of electric blues. When Cream released *Wheels of Fire* in 1968, Clapton's off-the-cuff solos blew most blues players away. Particularly humbling was Cream's live rendition of Robert Johnson's "Crossroads"—a cut overrun with jaw-dropping licks based upon minor/major pentatonic sounds, à la **Fig. 3**. Over a decade later, Stevie Ray Vaughan's ferocious playing on *Texas Flood*—particularly SRV's Albert King–inspired licks, à la **Fig. 4**—provided the blues community with a similar shot in the arm. Note the use of the odd ♭2nd (F) in an otherwise E minor hexatonic line (E minor pentatonic with an added 2nd: E–F♯–G–A–B–D). Nice!

Country Licks

In country music, there are tons of clichéd licks worthy of assimilating into your improv arsenal—phrases appropriate for either acoustic or electric guitar. Like blues licks, country licks use minor and major pentatonic sounds with Mixolydian shadings—like the classic open-position runs in **Figs. 5A–B**, occurring in the key of G.

Double-stop licks are also commonplace in country music. These types of passages feature simultaneous-sounding note pairs—interval shapes like 3rds, 4ths, 6ths—often played with hybrid picking: plucking with the picking hand's middle ("m") and ring ("a") fingers, while using a picked downstroke for single notes. **Fig. 6** depicts a classic double-stop lick, adopted from Jerry Reed's barn-burning country classic "The Claw." (Yup! Jerry Reed the country picker and Jerry Reed the actor in those *Smokey and the Bandit* movies are one and the same!) Meanwhile, **Fig. 7** illustrates double stops with open-string pull-offs, an approach popularized by Tele master Albert Lee, a superpicker who rose to prominence after playing with Emmylou Harris and Eric Clapton in the '70s. **Fig. 8** illustrates another Lee-inspired use of open strings, featuring 3rds (each note played one at a time) slid up strings 3 and 4, while pulling off to an open G.

Beyond single-note lines and double-



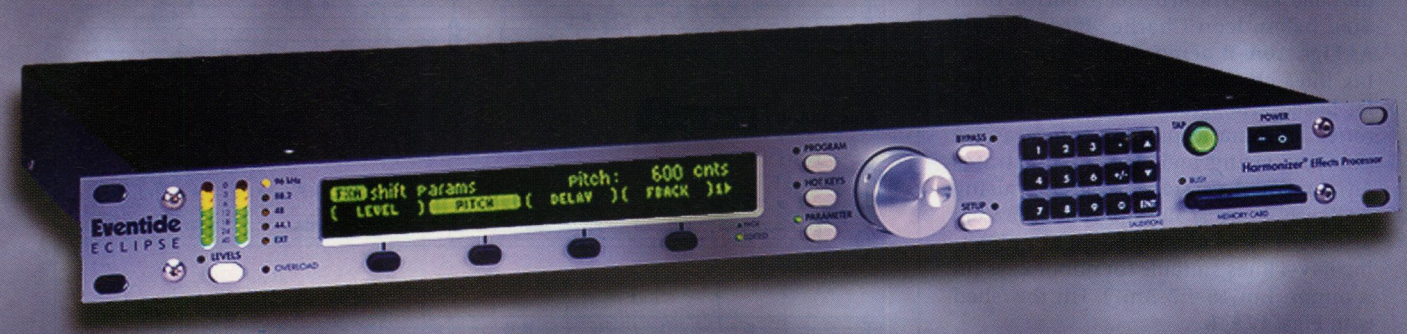
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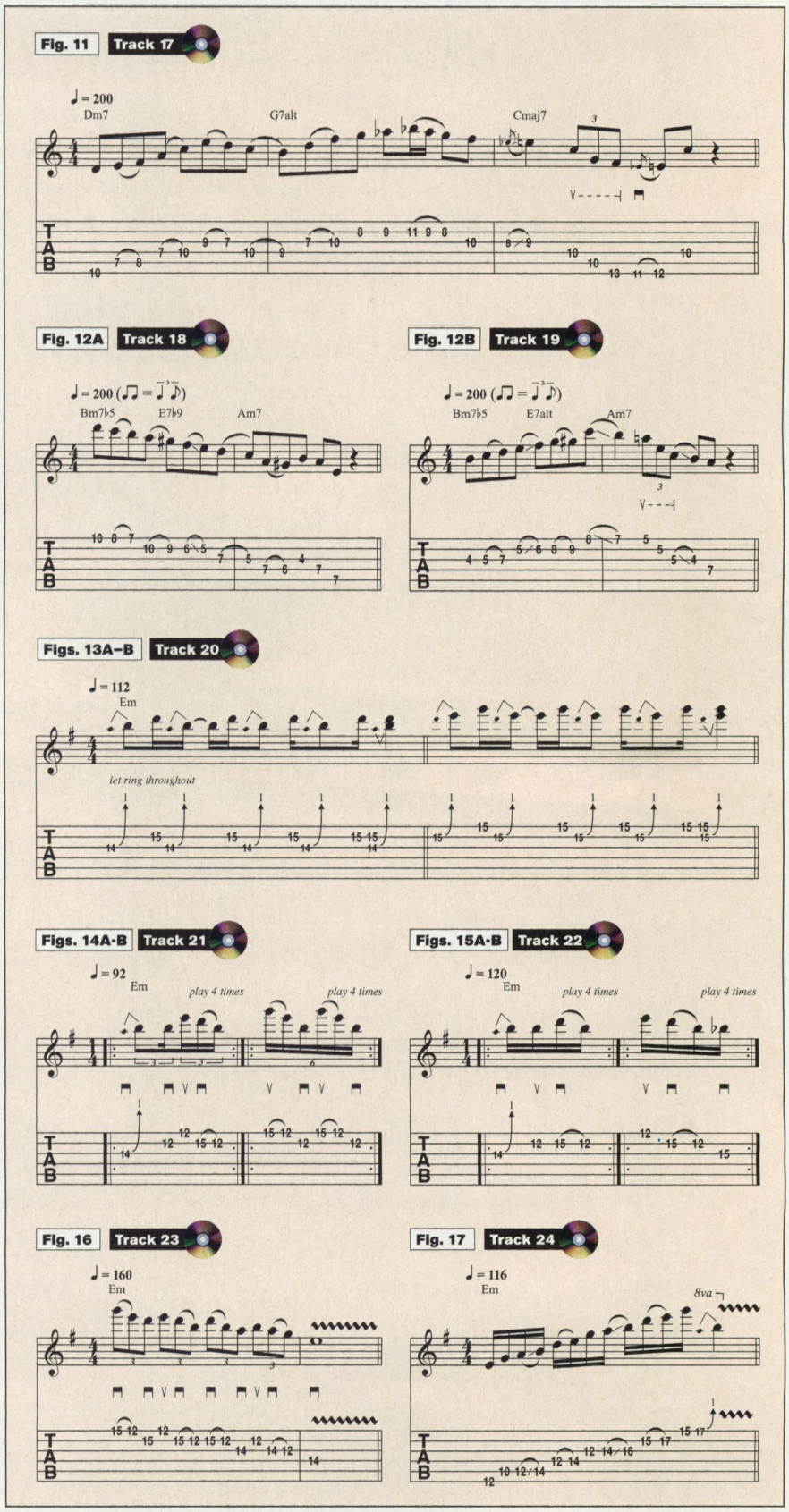
stops, some of the most enjoyable types of country-fried licks result from copping the sounds of a pedal steel guitar. This requires ample use of held bends—striking a note on a lower string, bending it to a particular pitch, then holding that bend while notes on higher strings are sounded. **Fig. 9** demonstrates this technique, a staple in the styles of ace pickers like Jerry Donahue, Brent Mason, and Danny Gatton.

Jazz Licks

As you've no doubt noted from recent lessons in *G1*, one of the most important aspects of proper jazz soloing lies in your ability to navigate ii–V–I changes (in C major: Dm7–G7–Cmaj7) with single-note phrases. Generally, these ii–V–I lines are heavily based upon arpeggios relating to the accompanying chords. To really get the gist of jazz, as with any style, you're best served by studying the prime sources of the language. Whom better to borrow from than bebop icon Charlie "Bird" Parker? As **Figs. 10A–B** demonstrate, Bird's blazing lines characteristically involve triplet-based arpeggios, well-placed altered tones, chromatic passing tones, and a grooving swing feel. **Fig. 11** illustrates an elongated version of a ii–V–I, using a slightly more scalar approach. Jazzers also need to be equally adept at unloading ii–V–i lines suitable for minor keys (in A minor: Bm7♭5–E7–Am7). Hit the 'shed with **Figs. 12A–B**.

Rock Licks

We could dedicate a dozen Lesson Labs to studying licks used regularly in the countless subcategories of rock and barely scratch the surface of all the techniques and approaches available. However, at the core of solos that are truly rocking, you'll almost always find minor pentatonic "smear licks" stealing the show. These repeating patterns—à la **Figs. 13A–B**, **14A–B**, and **15A–B**—typically involve working between no more than a couple of strings, and using bends and hammer-ons/pull-offs in manic fashion. To glean the effectiveness of these licks, you need only sample the output of classic rockers like Jimmy Page and Jimi Hendrix, Southern rock revolutionaries like Gary Rossington and Duane Allman, hard rock innovators like Eddie Van Halen and Randy Rhoads, and modern metalheads like Zakk Wylde and Dimebag Darrell. Add the occasional pentatonic sequence [**Fig. 16**] and some range-maximizing legato slides [**Fig. 17**] to your smear licks arsenal and you'll be on the fast track toward ruling the roost in your own town's rock scene. Good luck!





STEVE STEVENS

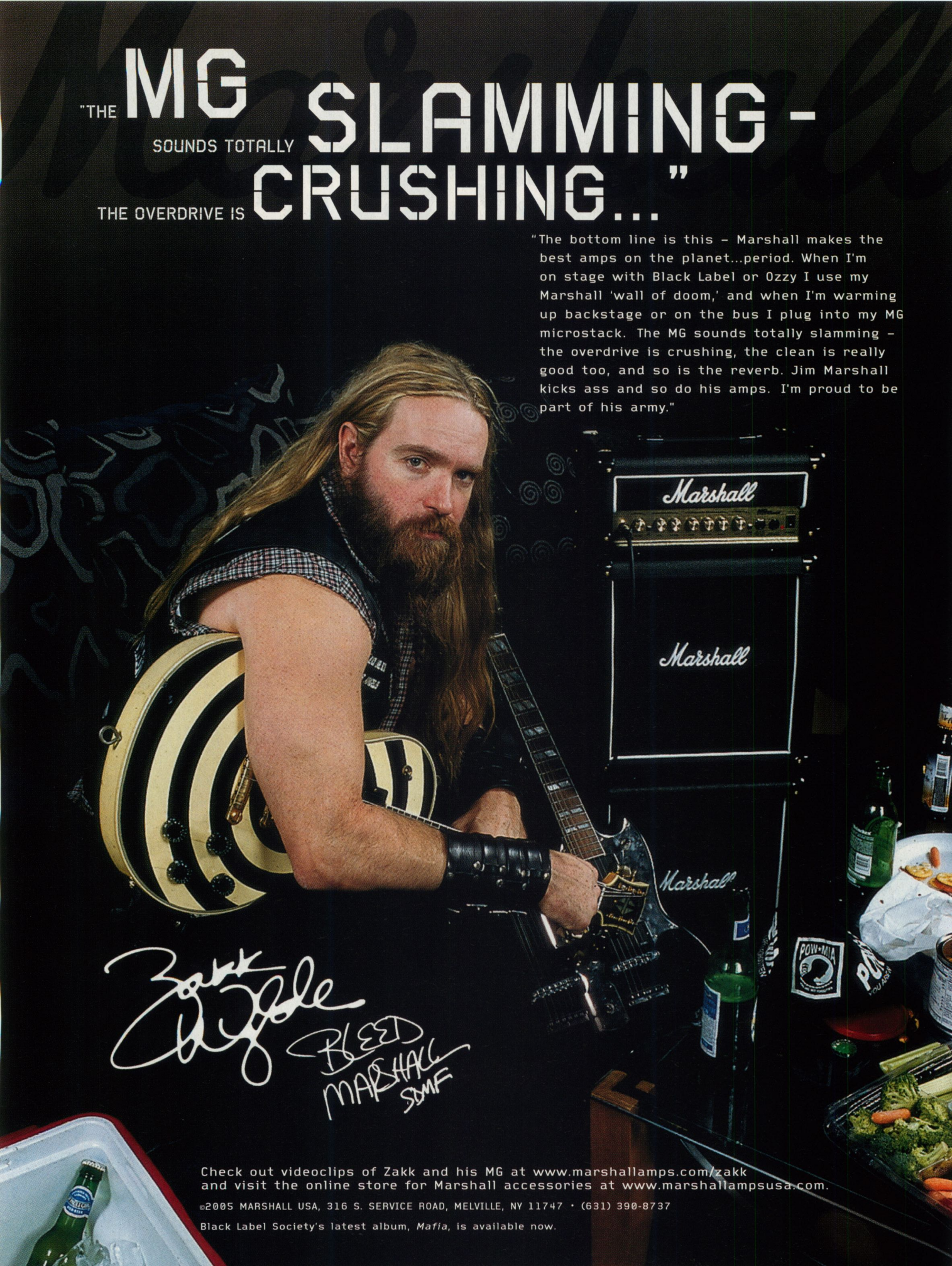
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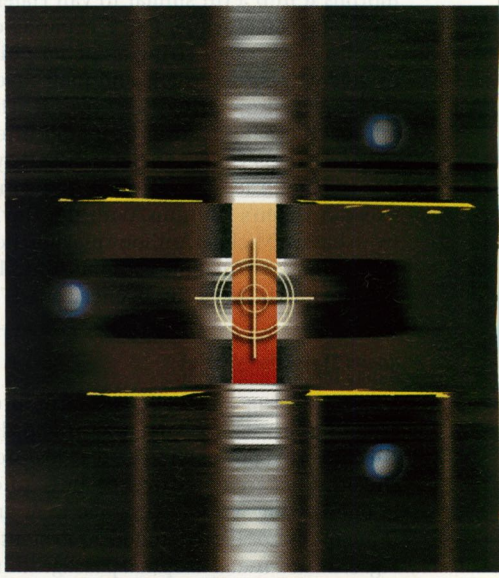
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The Note Remains the Same

Pedal-Point Riffs and Accompaniments





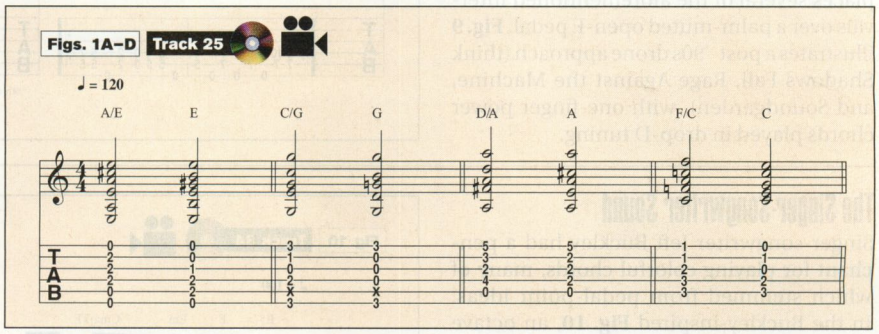
By Dale Turner

Whenever you play a riff that features a fixed pitch against changing notes, you're using *pedal point*. Generally speaking, there are three types of pedal point, the most common of which involves placing the constant tone in the bass register. We'll spend most of our time studying this approach, reserving more involved forms—*inverted pedal* and *internal pedal*—for the end of the lesson. To delve deeper on your own, try experimenting with playing techniques—such as hybrid picking, tapped chords, and chord substitution—that go beyond the scope of this lesson, and then apply these harmonic concepts to your own songwriting.

Slash Chords

No, *slash* chords weren't named for the top-hat-wearing GN'R/Velvet Revolver guitarist, though he certainly plays 'em. A slash chord is simply a voicing with a note other than the chord's root as the lowest note; the specific bass note is written to the right of the slash. In **Figs. 1A–D**, each chord symbol with a slash indicates an inversion of the next chord—that is, the bass note is part of the original chord, as in A/E (A [A–C♯–E] with the 5th, E, in the bass) or C/G (C [C–E–G] with the 5th, G, in the bass).

Figs. 1A–D Track 25



The previous open-position moves featured fixed bass notes on the 5th and 6th strings—a sound heard, for just one instance, in acoustic-based Neil Young ("Sugar Mountain") and Eagles ("Take It Easy") tunes. Another artist from the same era, the Who's Pete Townshend, explored similar pedal-point effects on the acoustic guitar in hits like "Pinball Wizard," "Substitute," and "I Can't Explain." In **Figs. 2–3**, the fretted notes of open D and A chords are shifted up and down the neck as the open strings are being reiterated, in order to outline different triads.

Fig. 2 Track 26

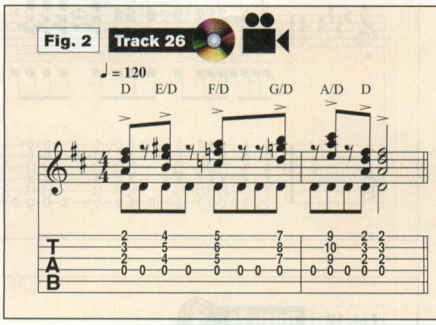
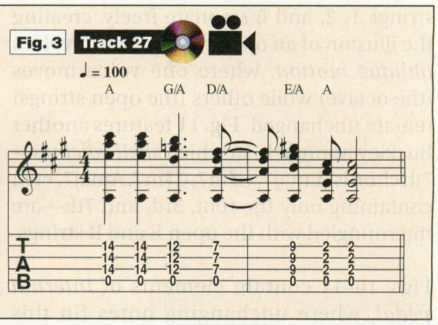
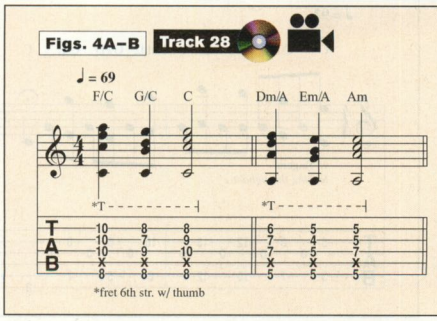


Fig. 3 Track 27



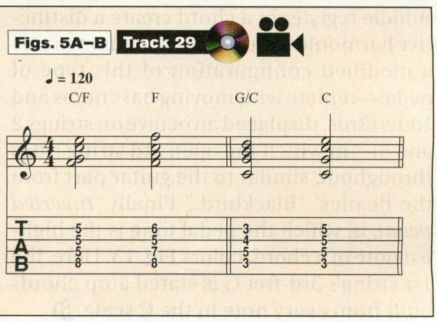
In Figs. 1A–D, a IV–I change (A–E in the key of E) was stated over a *tonic pedal point* (the note E in the key of E). In **Figs. 4A–B**, this approach is used with fully fretted shapes to outline IV–V–I changes in C (F/C–G/C–C) and A minor (Dm/A–Em/A–Am). Try playing the pedal notes with your thumb; you can also use fingers, which requires more hand movement. Such tricky chord moves are often the result of transferring piano passages to guitar. **Figs. 5A–B** feature V–I tonic pedal point in F (C/F–F) and C (G/C–C).

Figs. 4A–B Track 28



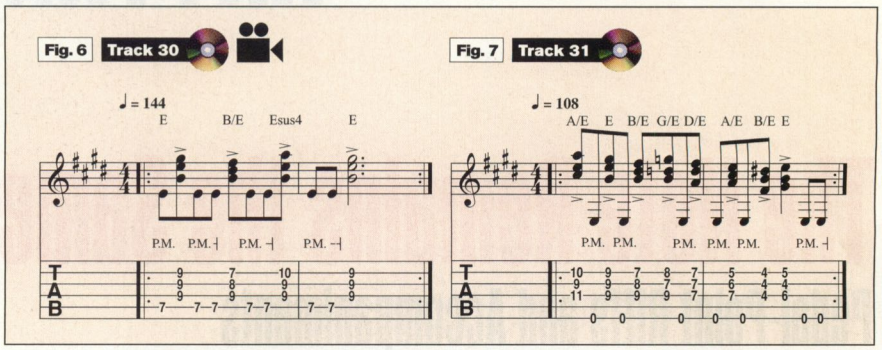
*fret 6th str. w/ thumb

Figs. 5A–B Track 29



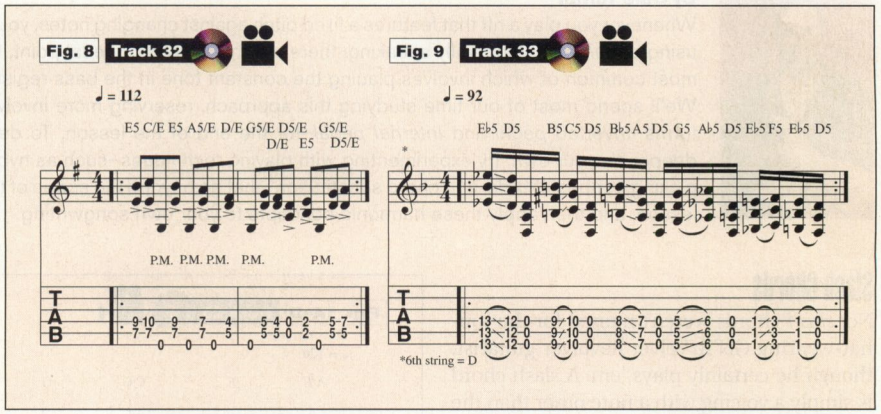
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Fig. 6 takes Fig. 5B's chord move and morphs it into a riff similar to Van Halen's "Panama." Meanwhile, **Fig. 7** expands on the use of an open string as pedal point by voicing assorted triads and their inversions (played on strings 2–4) over it. This approach creates a form of modal interchange (triads from parallel modes/keys, like E major and E minor) heard in songs like Van Halen's "Runnin' With the Devil" (with bassist Michael Anthony playing the E pedal), as well as in more extreme examples like Dream Theater's "Innocence Faded."



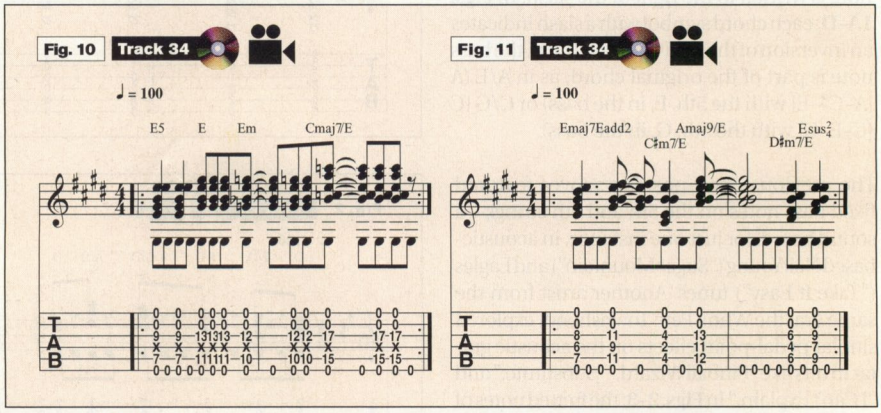
Heavy Metal Pedal Point

Many crushing metal riffs are structured around intervals like 5ths (power chords), 4ths (inverted power chords), octaves, 3rds, and 6ths that are stated over drones—often in open-string-friendly keys like E, A, and D major/minor (and detuned equivalents). **Fig. 8**, a Euro-metal–inspired passage (think Iron Maiden, Dio, Scorpions, and UFO), places several of the aforementioned intervals over a palm-muted open-E pedal. **Fig. 9** illustrates a post-'90s drone approach (think Shadows Fall, Rage Against the Machine, and Soundgarden), with one-finger power chords played in drop-D tuning.

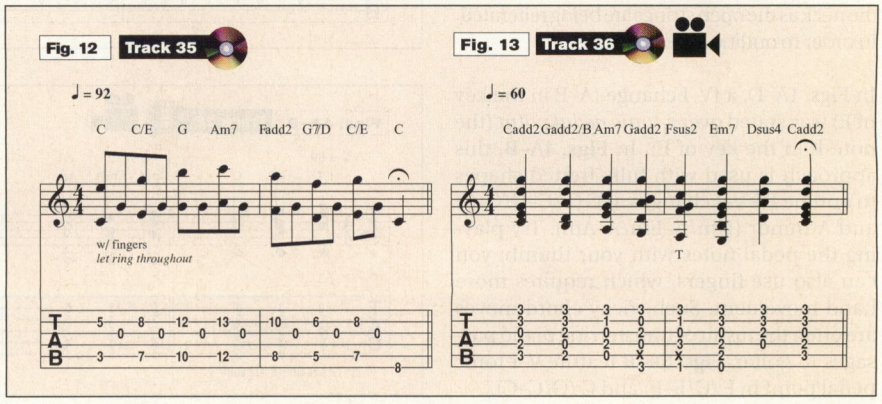


The Singer-Songwriter Sound

Singer-songwriter Jeff Buckley had a penchant for playing colorful chords, many of which stemmed from pedal-point ideas. In the Buckley-inspired **Fig. 10**, an octave shape is shifted along strings 3 and 5, while strings 1, 2, and 6 resonate freely, creating the illusion of an open tuning. This involves *oblique motion*, where one voice moves (the octave) while others (the open strings) remain unchanged. **Fig. 11** features another Buckley approach, in which *shell voicings*—7th chords (Emaj7, G♯m7, C♯m7, Amaj7, etc.) containing only the root, 3rd, and 7th—are intermingled with the open E and B strings.



Figs. 10–11 contain elements of *internal pedal*, where unchanging notes (in this case, on the open 1st and 2nd strings) in the middle register of a chord create a distinctive harmonic texture. **Fig. 12** demonstrates a modified configuration of this type of pedal—replete with moving bass notes and 10ths (3rds, displaced an octave on strings 2 and 5)—in which the open 3rd string rings throughout, similar to the guitar part from the Beatles' "Blackbird." Finally, *inverted pedal*, in which the pedal tone is the highest note of a chord, colors **Fig. 13**. Here, the 1st string's 3rd-fret G is stated atop chords built from every note in the C scale.



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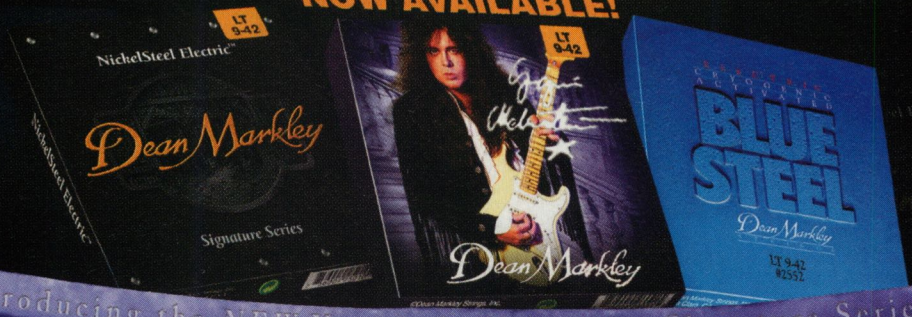
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SOLOING STRATEGIES

Don't Fret

Open-String Concepts for Lead Playing



By Tom Kolb

Many guitarists spend so much time practicing scale patterns all over the fretboard that they overlook the incredible potential of the open strings. Open-string embellishments can add a considerable amount of sparkle and flash to your solos. Brighter sounding than fretted notes, they can be substituted for selected pitches along the neck, affording unusual, cascading effects. You can also create intriguing harmonic backdrops for your solos by combining sustained open strings with fretted notes. This is particularly useful in a trio setting with drums, bass and guitar, where you don't have the luxury of a harmonic instrument—keyboards or another guitarist—to support your solos. In addition, open-string drones are great for establishing tonal centers in modal riffs. Let's take a look at a variety of open-string licks and concepts, and then try inserting them into an extended solo.

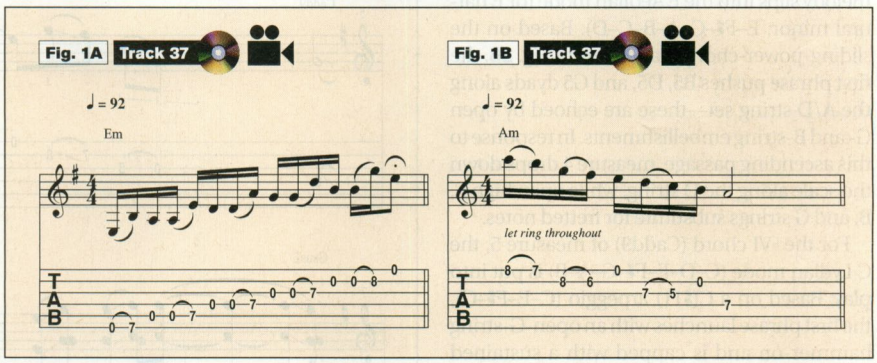
Licks and Concepts

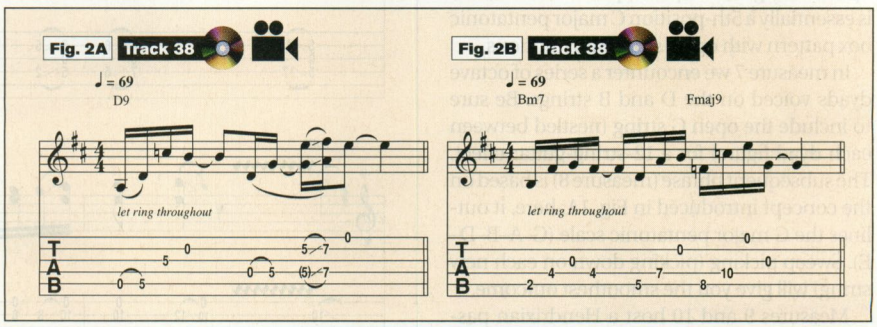
The E minor pentatonic hammer-on lick in **Fig. 1A** bounces between each open string, in sequence, and destination points on the 7th and 8th frets. Essentially, this combines the lower portions of two pentatonic boxes: open position and 7th position. **Fig. 1B** descends along a 5th-position A minor scale pattern, substituting open strings for fretted notes. In both cases, each open string represents a note from either E minor pentatonic or the A minor scale. Other scales that incorporate all of the open-string notes are C, G, and D major.

Fig. 2A features a variety of 7th (C/D) and 6th dyads (E/G and F♯/A) harmonized from D Mixolydian (D–E–F♯–G–A–B–C) and enhanced with open strings. Use your 2nd and 3rd fingers to fret the dyads—and keep those digits perpendicular to the fretboard, allowing the surrounding strings to ring out.

Fig. 2B is a modal riff combining B Aeolian (B–C♯–D–E–F♯–G–A) with B Locrian (B–C–D–E–F–G–A) tonalities. Based on a power-chord sequence, this moody phrase arranges the top three open strings in ascending order.

Fig. 3 is a funk-rock example in which an open-string-fueled dominant-7th arpeggio rides over a I–IV–V E-blues progression. In the first measure, the notes of an E7 arpeggio are scattered between the low E and D strings. The string-skipping pattern continues in the measure's second half, with a segue to an A7 arpeggio. The flash factor kicks up a notch in the second measure, where hammer-on, pull-off, and slide maneuvers (based on B7 and E7 arpeggios) zip up and down the top three strings. This example screams for hybrid picking.







The Solo

The solo [**Fig. 4**] is for a rock ballad in the key of E minor. Kicking off with a pickup measure, it's 13 bars long and follows a iv–i–♭VI–♭III–♭VII–♭VI–i (Am7–Em7–Cadd9–Gsus2–D/F♯–C/E–Em7) progression. Throughout, the melody stays true to the E minor scale and its respective modes, namely A Dorian, C Lydian, and G Ionian.

The A Dorian mode (A–B–C–D–E–F♯–G) provides the melodic fuel for the pickup measure and bars 1–2. (The progression starts on the iv chord, Am7). Check out the minor-2nd "rubs" provided by the open-G string/fretted F♯ note in the pickup measure, and the open-B string/fretted C note in bar 2. (Use these points as a subtle reminder to let as many notes as possible ring together throughout the solo.) Of the three phrases in this opener, the third is the most challenging. Similar to the lick in Fig. 1B, it calls for precise fingering. Use your 4th finger to fret the notes on the B string, letting your other digits fall naturally into place.

Measure 3 brings the i chord (Em7), and the melody slips into the E Aeolian mode (or E natural minor: E–F♯–G–A–B–C–D). Based on the sliding-power-chord maneuvers in Fig. 2B, the first phrase pushes B5, D5, and G5 dyads along the A/D string set—these are echoed by open G- and B-string embellishments. In response to this ascending passage, measure 4 drops down the scale along the D string, while open high E, B, and G strings substitute for fretted notes.

For the ♭VI chord (Cadd9) of measure 5, the C Lydian mode (C–D–E–F♯–G–A–B) is put into play. Based on a C(♯11) arpeggio (C–E–F♯–G), the first phrase launches with an open-G-string hammer-on and is capped with a sustained open E string. The response phrase (measure 6) is essentially a 5th-position C major pentatonic box pattern with open-string substitutions.

In measure 7 we encounter a series of octave dyads voiced on the D and B strings. Be sure to include the open G string (nestled between each dyad figure) for a 12-string-guitar effect. The subsequent phrase (measure 8) is based on the concept introduced in Fig. 1A; here, it outlines the G major pentatonic scale (G–A–B–D–E). Sweep picking (picking down on each new string) will give you the smoothest outcome.

Measures 9 and 10 host a Hendrixian passage based on D and C major pentatonic scales (D–E–F♯–A–B and C–D–E–G–A, respectively). The melody lies along the B and D strings, with the high-E- and G-string drones serving as the harmonic backdrop.

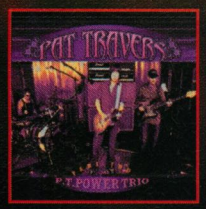
The solo begins to wind down in measures 11–12, where fretted notes (F♯, B, and G) mingle with open strings to mark the Em7 change. (Plant your 3rd, 1st, and 2nd fingers on the G, D, and A strings, and use your 4th finger to grab the low E harmonic.) A rapid-fire hammer-on phrase spells out the notes of an Em9 chord and puts a fancy button on the solo.

Fig. 4 **Tracks 40–41**



New From The Shrapnel Label Group









ERIC GALES - Crystal Vision

-BB-2051

A unique amalgam of styles, Eric Gales stands head and shoulders among other guitarists in his genre. "Crystal Vision" takes the next logical step in Eric's career, further establishing him as one of the rare musical talents of his generation. A guitarists' guitarist, Gales lays down some extremely impressive chops in a hard-edged progressive blues rock context.

PAT TRAVERS - PT POWER TRIO PART TWO

-BB-2052

PT Power Trio 2" takes the listener back to the glory days of 70's hard rock when 3 aggressive musicians with loud amplification, rooted in the blues and psychedelic musical experimentation, were almost always a recipe for a good time. Featuring tracks by artists such as Grand Funk, Cream, Robin Trower, Montrose, Tommy Bolin, Trapeze and Humble Pie."

DENNIS CHAMBERS, JEFF BERLIN, DAVE FIUCZYNSKI, T LAVITZ - Boston T Party

-TC-4043

Boston T Party is the collaboration of four celebrated progressive musicians who join forces for a jazz fusion tour de force, brimming with musical virtuosity from every player in the ensemble. Bringing to mind artists as diverse as Weather Report, Zappa and Jeff Beck.

JOHN 5 -Songs For Sanity

-SH1182

John 5's eclectic influences combine for a truly unique guitar oriented record that once again sets new standards in the genre, offering a fresh approach to guitar instrumental music. Includes incredible guest performances by Steve Vai and Albert Lee who engage in fiery solo trade-offs with John on one track each.



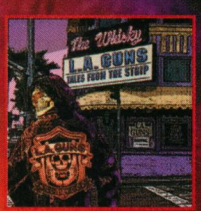
BRIDES OF DESTRUCTION- Runaway Brides - SH1180

"Runaway Brides" is a staggering collection of street lethal rock, imbued with both the classic rock & roll spirit and the edge of modern youth. Tracii Guns, London Legrand, Scott Sorry and Scott Coogan exude extreme rock and roll energy from every pore.



MARC RIZZO- Colossal Myopia - SH1179

"Colossal Myopia" reveals Soulfly guitarist Marc Rizzo to be a master musician with deep musical roots in metal, classical and flamenco guitar and is a much needed breath of fresh air to the instrumental rock genre. Few guitarists on the scene today do as much to carry on the tradition of high caliber shredding, as is evident on Rizzo's solo debut.



L.A. GUNS- Tales From The Strip - SH1181

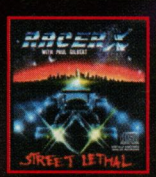
"Tales From The Strip" is a reference to the band's long time affiliation with L.A.'s legendary rock scene. With producer Andy Johns at the helm, L.A. GUNS delivers a new studio record of original songs that proves, without a doubt, that L.A. GUNS is at the top of their game.



STONEY CURTIS BAND- Acid Blues Experience - BB2053

Heavily steeped in 60's/70's psychedelia, the Stoney Curtis Band has translated the energy of their phenomenal live show into the grooves of "Acid Blues Experience." Stoney Curtis delivers a set of raw blues rock inspired by guitar greats such as Trower, Hendrix, Stevie Ray, and Michael Schenker.

THE ROOTS OF SHRED-WHERE IT ALL BEGAN!



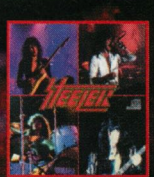
RACER X- Street Lethal - SH1023

Racer X's debut CD features Paul Gilbert at age 19 who wowed fans internationally with his technical command of the guitar. This CD has become one of the genre's classics and was an innovator in the Shred metal vein. An influence to many other well known players through the years, this CD is a wise purchase for true hightech guitar fanatics.



TONY MACALPINE- Edge of Insanity - SH1021

This neo-classical fusion album includes renowned bassist Billy Sheehan (David Lee Roth, Mr. Big, Steve Vai) and world class drummer Steve Smith (Journey, Vital Information). An intensely guitar oriented album, Tony's debut includes an unaccompanied live guitar solo, Quarter To Midnight.



STEELER- Steeler - SH-1007

Featuring guitar legend Yngwie Malmsteen and Keel vocalist Ron Keel, with bassist Rik Fox and drummer Mark Edwards. Steeler brims with amazing axework from Malmsteen, including a long unaccompanied solo intro to the steaming anthem, Hot On Your Heals. A metal guitar classic.



VINNIE MOORE- Mind's Eye - SH-1123

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Boss GT-Pro



FEATURES

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Connections include 1/4" and balanced XLR stereo outputs, three send/return loops, USB and S/PDIF digital out, MIDI in/out/thru, two 1/4" amp control jacks, two 1/4" control pedal jacks, 1/4" expression pedal jack

Software for effect editing and computer interfacing

PRICE

$999

CONTACT

Boss
323-890-3700
bossus.com

ON THE CD





By Douglas Baldwin

Always a leader in guitar effects processing, Boss has upped the ante recently with both its floor model GT-8 (reviewed here in May 2005) and its rack-mounted followup, the GT-Pro. Impressed with the GT-8's deep editing features and wide-ranging tones, we were eager to see how Boss would trick out its top-of-the-line multi-effects unit. Is this just a GT-8 in a rack, or is there some extra mojo worth scoping out?

LAYOUT While "pro" may be the most overused adjective in geardom, the GT-Pro lives up to the term. It's built like a tank, with a front panel that looks and feels reassuringly solid. Much like the GT-8, the grouping of knobs and illuminated buttons makes editing and on-the-fly adjustments simple tasks, with instant visual reinforcement as to which effects are engaged and which functions are active. The illuminated LCD display is easy to read when you're close by, and the bright red LED displaying the bank number is clearly visible from 20 or 30 feet away—although, considering that there are 10 patches per bank, LEDs for patch numbers would have been welcome.

With more connections than Dallas/Fort Worth, the back panel of the GT-Pro really puts the "Oh!" in Pro, setting it above the GT-8 or, for that matter, any other guitar-friendly multi-effects unit. XLR connectors and one pair of 1/4" jacks are for a sub out (think house mixer or recording), while another pair of 1/4" jacks is for a main out (probably your guitar amp or onstage monitors). Then there are three pairs of in/out points, accessible with 1/4" jacks: one pre-loop and two that can be assigned to any point in the GT-Pro's effects chain (plug your boutique stompboxes or rack processors here). Yet another 1/4" pre-loop direct out could take an outboard tuner, although the GT-Pro's internal tuner is steady, stable, and sweetly accurate. MIDI in, out, and thru connectors beckon for outboard patch change possibilities, while USB and digital connections facilitate computer editing and recording. Connections for outboard amp switching and assignable internal switching and expression pedals (not included) will keep you up nights dreaming of tricked-out hookups.

SOUNDS After packing earlier versions of the GT series with some truly trippy patches, Boss takes a more workmanlike approach to guitar tone with the GT-Pro. Each bank of patches has a thematic vibe, with classic rock stacks, combos, metal-edged tones, and the like each in their own subgroups. Multiply 200 preset patches by two amp models per patch and a powerful Solo switch that gooses the mids and ups the gain à la many Mesa/Boogie amps, and you could work your way through a few years of gigs without editing a single patch. The amp models range from pretty nice to pretty astonishing, and pick-sensitive amp switching often generates a dimensionality that no single model could achieve.

Weak spots? Well, most players will scratch their heads over the "Fretless" and "Sitar" effects, which strike this reviewer's ears as variations on an envelope-controlled wah. And with so much processing power, less than two seconds of delay seems a little light. Heck, almost every other multi-effects pedal manufacturer is able to fit five to eight seconds of delay—



Get your signal flowing to anywhere with the GT-Pro's numerous ins, outs, and MIDI connections.

MASSIMO GAMMACURTA; INSET: ANNA DICKSON


BOSS
GT-PRO
GUITAR EFFECTS PROCESSOR
POWER
COSM
PATCH LEVEL
NAME/ FX CHAIN
MASTER
PARAMETER
JUMP
OUTPUT SELECT
SYSTEM
INS
DEL
TUNER/ BYPASS
EXIT
WRITE
SHIFT
CAPS
COMP
OD/DS
WAH
EQ
DELAY
CHORUS
REV
FX-1
FX-2
AMP CTL1
AMP CTL2
PRE LOOP
LOOP 1/2
ASS
PATCH/ VALUE
BANK
PREAMP/SPEAKER
GAIN
BASS
MIDDLE
TREBLE
PRESENCE
LEVEL
SPEAKER
SOLO
A CHANNEL B
TYPE
TYPE VARIATION
INPUT
OUTPUT
PHONES



The GT-Pro's controls are intuitive and easy-to-read

often with looping capabilities—into its units. Finally, Boss should be scolded for cutting way back on the freaky patches. The GT-Pro can generate some of the wildest hallucinatory tone trips possible, yet the overwhelming majority of its patches are conservative "gigging guitarist" presets, making the unit's sheer processing power easy to overlook.

IS IT FOR YOU? If you're a casual stompbox user, you're not going to go here. There's no floor-pedal option—to gain MIDI control of the GT-Pro's goodies, you'll have to spring for Roland's FC200 or something similar—and the very depth of control and advanced routing features could prove daunting. But for musicians and studio engineers seeking the taco grande of amp modeling and effects routing, this is the rig to score. Only a rocket-science unit like the Eventide Eclipse will outperform the GT-Pro (and at three times the cost, that's a *big* step up); any other guitar-based multi-effects unit simply can't compare. The GT-Pro is a one-of-a-kind dream machine, deserving of our 1 Award.

The Computer Connection

In addition to the numerous loop and output connections, the GT-Pro also overshadows the GT-8 with its computer-friendly USB connection, software bundle, and digital output. The software package makes patch editing a breeze, turning the GT-Pro's multi-menu LCD display into a screen full of stompboxes that can be tweaked and shuffled with your mouse, then stored on your computer's hard drive. "A lot of players have trouble visualizing the flow of the effects when they can't see them all at once," says Ryan Sanders, Boss' product specialist. "The software puts it all out in front of them, allowing them to see just where each effect lies and how it's altering the sound."



Then there's the possibility of using the GT-Pro as your recording interface of choice. Because its USB connection functions as both an input to and an output from your computer, you can use it either for direct tracking or as an outboard device for mixdown. Suddenly you've got a powerful multi-effects processor capable of treating any computer-recorded track to tweaks both subtle and audacious, be they lush 10-second reverbs, robot-toned pitch-shifted vocals, or compressors that squash a signal flat as a fly on a Peterbilt's windshield. —DB

ANNA DICKSON



So, so you think you can tell
Heaven from hell
Blue skies from pain

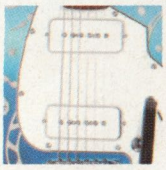
– written on a 12-string model bought on a Manhattan street, 1972



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Reverend Rick Vito



FEATURES

Patented **high-resonance** body

Bolt-on 25-1/2" maple **neck** with dual-action truss rod

Two Reverend high-output **P-90s**, hum-canceling when combined

Rosewood 12" radius fretboard with 22 medium jumbo **frets**

Graphite **nut** (1-21/32") and Sperzel locking tuners

Volume, tone, and **bass contour** controls

PRICES

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Signature Slingshot: $2,100

CONTACT

Reverend
586-775-1025
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ON THE CD

By Michael Ross

Joe Naylor's Reverend company has been going through upheaval lately. Although he makes a terrific product, he's eschewing any further amp manufacturing (can you say "collector's items?") and revamping his guitar line. A cool new imported line (check this mag next month for a glimpse) will replace all the American-made Reverends, except for the Chrome Hawaiian Rocco and the new Rick Vito line.

If you don't know guitarist Rick Vito, you should. That's his slide on Bob Seger's "Like a Rock." He's also been a go-to guy for Bonnie Raitt, Fleetwood Mac, Jackson Browne, Todd Rundgren, John Fogerty, Hank Williams Jr., Roger McGuinn, John Mayall, and many others, and his blues-drenched guitar talent is matched only by what Buffy might call his "keen fashion sense."

LOOKS The Reverend Rick Vito is all about looks. Vito says that he's been drawing guitars ever since his high-school days of "not paying attention, doodling in my school books," says the guitarist. "The first one I officially had made was the one I call the 'Streamliner,' the art deco-looking one that I played with Bob Seger." That was the same work of art he played with Fleetwood Mac and on his own projects.

Later, Vito started using a Reverend for slide playing. While gigging with the L.A. alternaworld band the Bonedaddys, he designed a stage jacket that incorporated skulls, moons, mojo heads, and planets. "Joe Naylor always liked that jacket," Vito recalls, "and he approached me and said, 'We ought to do a guitar with those images.'" And so the three-model Rick Vito line came into being. The version we tested, the Special Slingshot, comes with a standard unpainted headstock and a Lake Superior Blue aluminum-finish body with Vito's designs sandblasted in. The guitar's also available in Satin Black aluminum with a painted headstock (Signature Slingshot) and Satin Black aluminum with no designs (Standard Slingshot). All models feature the distinctive Reverend body shape, Sperzel locking tuners, and a bridge that strings through the body or an optional Ultimate Bigsby tremolo ($165 list).



The voodoo-doll illustration on the back of the Rick Vito advises you to "play well."

FEEL Our test instrument had the standard slim Reverend neck that this picker loves, but came set up with .009s—not my usual choice. However, the setup and fretwork was sublime, and I found the light strings to be buzz-free even when playing slide. The Special was equipped with the optional Bigsby, which rocked nicely and stayed decently in tune. The extremely light (6-3/4 lbs.) body balanced well with the bolt-on neck.

SOUND One thing Vito insisted on was that the Reverend P-90 pickups be wound about 10% hotter than stock. "Joe's original P-90 pickups were a little brighter than stock, which I liked," the guitarist says, "but to really get into P-90 territory I wanted him to beef them up just a little bit." Despite the extra ohm-age, both neck and bridge models offer plenty of bite. Through a Reverend Kingsnake head into a custom 1×12 Electro-Voice bottom, the bridge pickup provided the classic P-90 hollowed-out honk. A volume and tone control are joined by a bass rolloff knob that thins out the pickups into a perfect, warm Strat-like tone in the neck position and a cool, skank-approved funk sound in the bridge setting. The perfectly balanced pickups work well together in both full and rolled-off mode. Wired reverse-wrap/reverse-polarity, they cancel hum when used together, and seemed low in noise in individual mode as well.

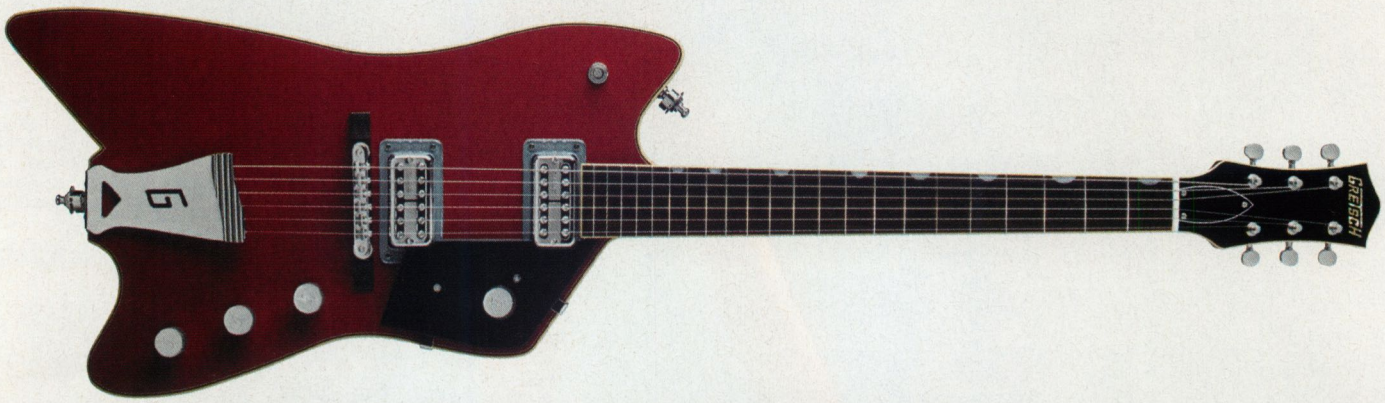
Played clean, the Vito Special's got the archetypal Reverend sound; the mahogany center block, phenolic sides, aluminum top and back, and



MASSIMO GAMMACURTA

chambered construction conspire to create the warm ring with slight metallic overtones that makes these instruments so coveted for blues. Still, if you roll off the regular tone control and engage the neck pickup, you could easily play jazz. Kick in a distortion pedal and you're off to the rock races.

IS IT FOR YOU? Vito's design work, though distinctive, can easily be slotted into a variety of musical styles, from roots to reggae to rock. If you want the Vito's tone but aren't into the graphics, the Standard version offers the same hot pickups without the skulls. You can hear that tone on this month's CD-ROM video, of course, or you can pick up Vito's latest CD, *Rattlesnake Shake*, at his Web site, *rickvito.com*. On all but two cuts you'll hear a versatile and masterful guitarist put this versatile and masterfully built instrument through its paces.



Gretsch Billy-Bo Jupiter Thunderbird



FEATURES

Chambered mahogany **body** with laminated maple top

One-piece mahogany set neck with rosewood **fretboard** and medium vintage frets

TV Jones Powertron (neck) and Powertron Plus (bridge) **pickups**

Controls include master volume and tone, bridge and neck pickup volumes, 3-position toggle switch

Chrome **hardware** including Grover Sta-Tite die-cast open-geared tuners

Available in **Firebird** red with black sides and back

PRICE

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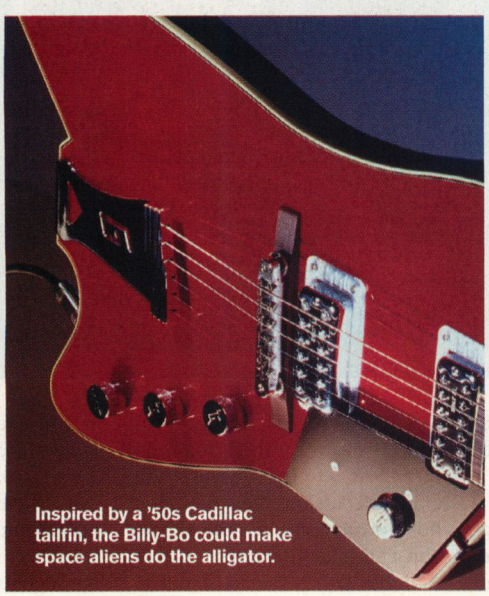
ON THE CD

By Douglas Baldwin

Are there any guitarists out there who haven't dreamed of designing their own axe, one that's so odd yet so full of character that nothing else comes close—and everybody wants one? Think Les Paul. Think Eddie Van Halen. Think…Billy-Bo!

LOOKS When Bo Diddley first played that rockin' beat back in the late '50s—part rhumba, part house rent blues, part baby-makin' hoochie-koo—he needed a guitar that looked as cool as he sounded. Along with his famous square gitbox was the elusive Cadillac, as seen on the cover of *Bo Diddley Is a Gunslinger*. Never officially put into production, the model effectively disappeared until ZZ Top's Billy Gibbons started playing one that Bo gave him a couple years ago. In a classically Gibbons-esque spin, the Cadillac has since been rechristened the "Billy-Bo Jupiter Thunderbird" and launched into production by Gretsch.

The Billy-Bo's whacked-out, elongated body has a lower bout shaped like a Cadillac tailfin and a cutaway that might make you think some drunk got one step too close to a belt sander. Yet follow the strings from headstock to tailpiece and you'll see and feel an alarmingly normal instrument. In purely cosmetic terms, this "science project gone wrong" (Billy's words), complete with rich red gloss finish and faintly antiqued binding, is an unqualified success.



Inspired by a '50s Cadillac tailfin, the Billy-Bo could make space aliens do the alligator.

FEEL Grover's vintage-style open tuners were as tight as any enclosed machines, and the setup (with .009–.042 strings) was excellent. Medium vintage frets and a full C-shaped neck with a hint of a V-crease transmit a vintage vibe, accentuated by the Adjusto-matic bridge, wisely pinned to the guitar's face.

One concern is that the strings break over the bridge at a shallow angle, which means they don't put much pressure on its saddles. With an action as low as that on the model we received for review, this can produce rattling, or cause the strings to slip out of the saddle if you tend to snap them. Raising the action a little solved these problems and allowed some serious digging in; if you prefer low action, you'll want to either play with a very light touch or try heavier strings.

SOUND The chambered mahogany body and laminated maple top make for an instrument that's comfortable to play and surprisingly loud when unplugged. The TV Jones pickups are voiced in the classic Gretsch tradition, moderately bright and chimey with a diffuse, jazzy tone in the neck setting, plenty of snap in the bridge, and a wood-grained bite in combo position. Blending the pickups was tricky—a drop in volume of as little as one notch would remove either pickup from the mix—but the stealthy pickguard location of the master volume made pinky swells easy. Amped up, this axe loved tight and powerful clean tubes; a silverface Fender Pro Reverb and an Ampeg VT-22 sounded heavenly. Adding various distortions and fuzzes worked great on single-note lines but tended to wash away the tone on chords.

IS IT FOR YOU? Collectors will love the Billy-Bo. Its sketchy early history and documentation are just the kind of things that make vintage enthusiasts drool, and it's got the quirky looks and features of a pawnshop prize in mint condition. If your style's bluesy enough to accommodate the design—i.e. you can deal with something other than strings-on-the-fretboard action—the Billy-Bo could find a place onstage, too.

DRIVEN TO PERFECTION

"This amp offers gobs of gorgeous, clean headroom; it's warm and buttery, never harsh, with just the right amount of give. Kicking in the overdrive, whether using a PRS or a Strat, provided a fat, articulate, responsive tone that cleaned up nicely when backing off the guitar volume. If you want tons of clean power and the smooth American overdrive of the best boutique amps without spending beaucoup bucks, you can't go wrong with the Kustom '72 Coupe."

Guitar One

"The '36 Coupe has an enjoyable, ballsy midrange overdrive sound ... It offers a nice change from the myriad of major-builder clones. It's nice to see Kustom back in the tube amp business."

Vintage Guitar magazine

"The Lead Channel's ultra-smooth voicing will please those who love buttery, high-gain textures ... The Coupe is an intriguing and well-conceived amp that has what it takes for anything from jazz to metal. With its classy looks, great clean and overdriven tones, and affordable price, there's a lot to like about this new Kustom."

Guitar Player

"There's a new kid in town that's gonna cause a stir. I can sum up the essence of the new '36 Coupe all-tube combo amp from Kustom in one word: TONE! I highly recommend test-driving this excellent amp, but let me warn you: You're going to have a hard time giving it back."

Performing Songwriter

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Krank Chadwick



FEATURES
Line out

Two premium Sovtek 5881 power **tubes**

Four Electro-Harmonix 12AX7 **preamp** tubes

Speaker **outputs** of 16, 8, and 4 ohms

Active/passive series effects **loop** with volume control

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CONTACT
Krank Amplification
480-967-5803
krankamps.com

ON THE CD

By Michael Ross

The Krank amplifier company has made its bones in a surprisingly short time. Its rapid rise in visibility was aided by its terrific Krankenstein amp's connection to Dimebag Darrell, but the company's building chops are by no means restricted to metal machines. The Chadwick is aimed at the classic rock player—more Thin Lizzy than thrash.

LOOKS The 50-watt, two-channel, all-tube Chadwick's appearance leans heavier on Tolex than metal, in keeping with its vintage vibe. As with all Krank amps, the look is no frills, all business. It's easy to believe that every penny you spend on a Krank goes into the sound and solid construction, rather than fancy woodwork or leopard-skin coverings. The clean channel features both volume and gain controls. The drive channel features variable gain and volume, a Drive switch, and an Envelope knob, which controls the amount of gain in the last stage of the preamp. Both channels offer bass, mid, and treble EQ controls. A Shift button switches the tone of the drive channel between an "out" or "off" position, in which signal flows normally through the EQ section, and an "in" position that pumps more mids and lows through the circuit and makes the tone controls slightly less active. Krank describes this as the difference between a "classic" and "modified" sound.

SOUND The Chadwick's clean channel supplied plenty of warm headroom through a Krankenstein 4×12 cabinet with Eminence Texas Heat drivers. The gain control dialed in varying degrees of give, all the way up to a mild crunch. Played clean, the Chadwick instantly passed my personal reverb test, which boils down to: Does the thing sound good *without* reverb? In this case, using a Reverend Rick Vito model with P-90s, there was more than enough multi-dimensional depth to make a tank full of springs unnecessary; chords sang and sparkled while single notes sustained.

The drive channel proved infinitely malleable, producing everything from vintage blues tones to the metallic roar that Krank has perfected. The Drive button added gain in the middle of the preamp for more distortion and overdrive. With the Envelope knob turned down, the amp sounded brighter and was less distorted with more dynamic response. Turning up the Envelope increased sustain and volume, and made the sound a little darker. I plugged in a Les Paul and played with the Shift button. With the Envelope down, I was able to use the Shift to toggle between two early Peter Green-type bluesy sounds, one bright and one dark. Switching from the Krank bottom to a Marshall 4×12 with Celestions revealed a whole new array of less midrange-oriented but no less inspiring rock timbres.

The included footswitch toggles only between channels. An additional switch to kick in the push-button Drive function would have been nice, and also would have effectively turned the head into a three-channel beast. But even as is, the Chadwick allows you to conjure a staggering variety of great sounds.



Increasing the Envelope adds sustain and makes the sound darker.

IS IT FOR YOU? If metal's your bag, two other Krank amps—the Revolution and Dimebag—will be more up your alley. If you prefer classic rock tones that hover in a tuneful place somewhere between Britain and America, the Chadwick is for you.

The Jimi Hendrix Experience™

SEVEN signature tones that changed the world forever.

Jimi Hendrix™

THE JIMI HENDRIX EXPERIENCE™ ARTIST SERIES PEDAL

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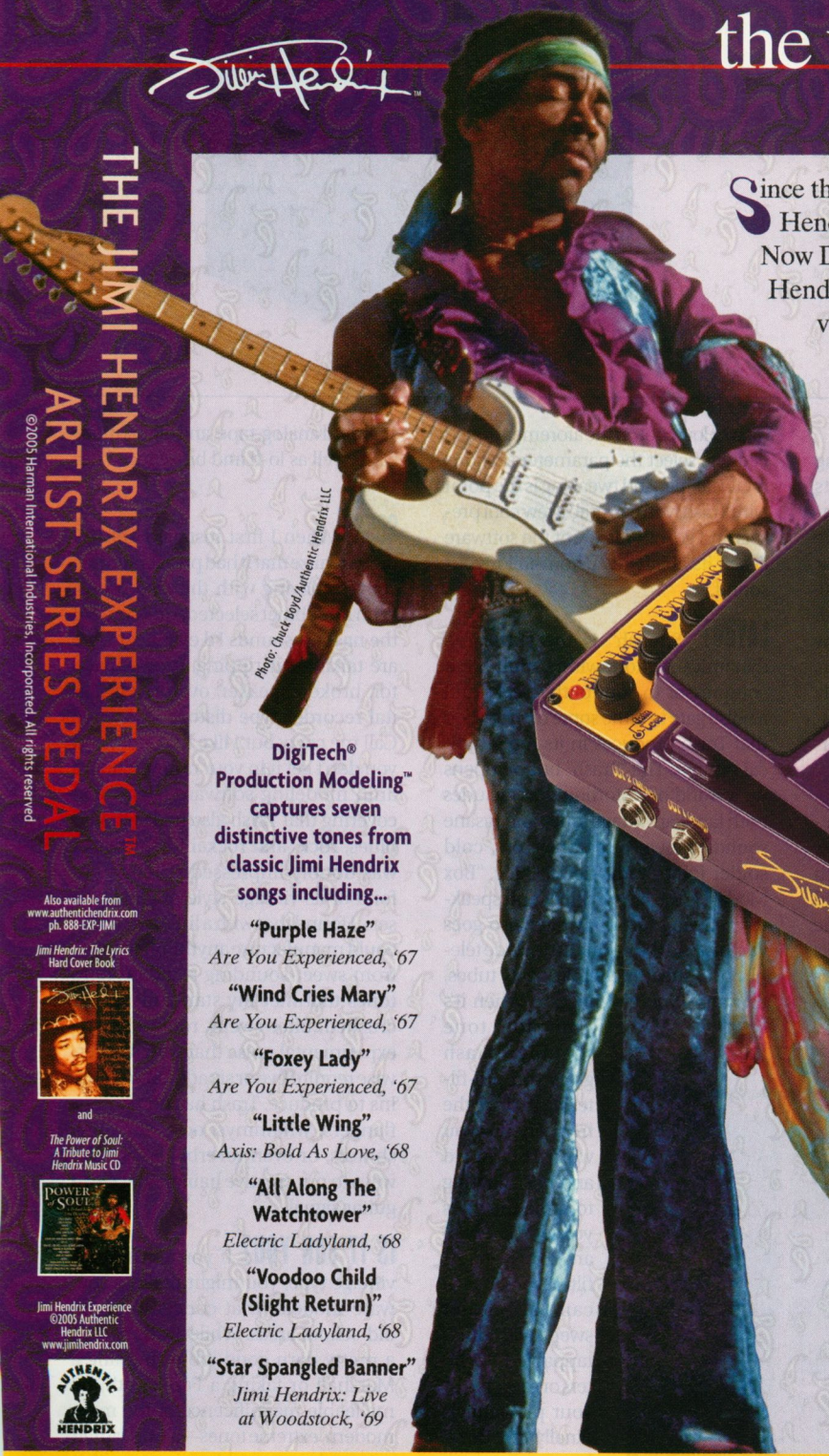


Photo: Chuck Boyd/Authentic Hendrix LLC

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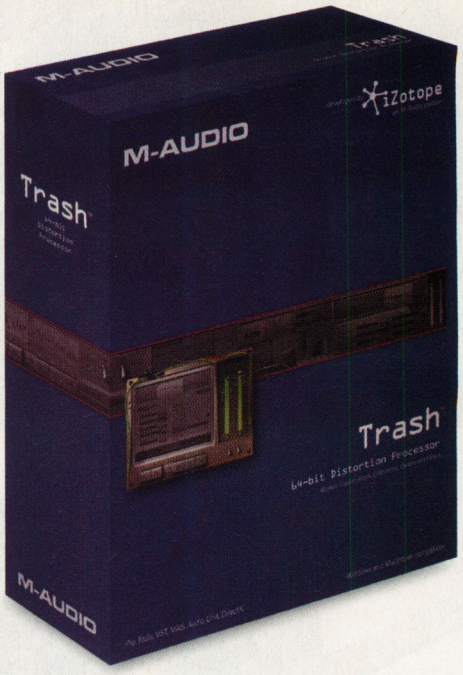
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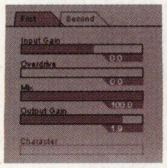
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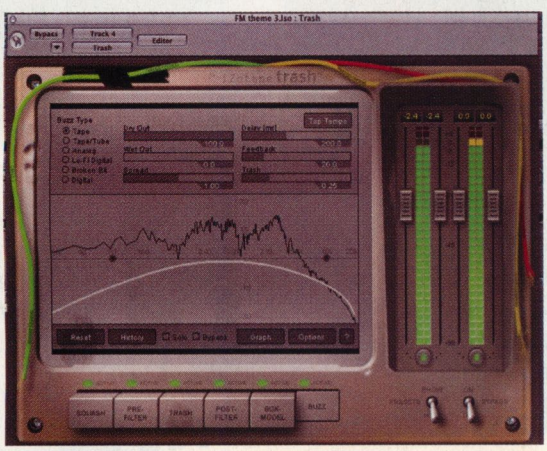




By Michael Ross

Software amp modeling is already entering its second phase; upcoming reviews in these pages will include Guitar Rig 2 and AmpliTube 2.0. With a growing range of brands from which to choose, a new product must carve its own niche. Izotope's Trash does just this by largely sidestepping the super-accurate vintage concept and going for the distortion jugular.

LOOKS Rather than a graphic representation of guitar amps, cabinets and pedals, Trash's GUI looks like an old air conditioner that's been pulled apart. One virtual toggle bypasses the effect, while the other chooses presets or parameters—simple. Virtual pushbuttons of the sort that might choose high or low cool on the aforementioned Fedders select the parameter sections for tweaking. And tweaking is the point with Trash; you can grab a few cool presets and go, but the joy of the software lies in its ability to custom-tailor your sound.



Trash allows you to cascade one distortion sound into another.

LAYOUT "Squash" is the software's dynamics section, with a multiband compressor to control the peaks and a noise gate to tame some of the racket that Trash produces in its more radical settings. The "Trash" button opens up a world of distortion that includes both familiar vintage tones and insane sounds: blown-out transistors, cold solder joints, radio noise, static. "Box Model" is the amp cabinet and speaker modeling section, which also goes well beyond the normal to include telephones, sheet metal, Plexiglas tubes, tin cans—you get the idea. When it's time for tone shaping, Trash gives you pre-filtering to drive the frequencies you want distorted and post-filtering to tame the ones you don't. There are 36 sweepable filter types, which can be either swept with time-tappable LFO filters or triggered by your pick attack. Finally, the "Buzz" button accesses a delay section with standard analog, tape, and digital models as well as lo-fi and bit-reduced flavors.

SOUND When I first installed Trash, I didn't realize that it had presets and just started playing with the distortions. With no cabinet selected, I got some of the nastiest sounds I'd ever heard. We are talking ear-ripping, fried-capacitor, broken-speaker, overdriven digital recorder-type distortions—cool! Call me crazy but I like that stuff, and you don't get it in your more standard amp modeling software. Upon discovering that Trash also had standard blues, rock, and rockabilly presets, I was doubly impressed. Though not fond of its vintage-style original presets, I found that with a little tweaking I could manufacture anything I wanted, from sweet-sounding standard retro tones that met my standards to bit-crushed, filter-swept, room-clearing experimental noise that would otherwise require five or six additional plugins to produce. Trash has no phasers, flangers, whammys, octavers, pitch shifters, or even reverb, just endless ways to put creative hair on that clean guitar signal.

IS IT FOR YOU? If you're a strictly-vintage type, you might prefer a software modeler that concentrates on old-school areas. While Trash can do a pretty darn good job of miming a Marshall or faking a Fender, it's the malleable magnificence of the more modern, extreme tones—along with an extremely reasonable price tag—that makes this trash a treasure.


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Ampeg SPC-OD Scrambler

By Michael Ross

Original late-'60s versions of this fuzz pedal have fetched $1,000 on *eBay*, cluing Ampeg that it was ripe for reissue. Built like a Hummer, the Scrambler offers fuzz that's simultaneously aggressive and musical. Many fuzzes sound thin until beefed up with distortion from the amp or a second overdrive pedal, but with its Texture knob turned all the way counterclockwise, the Scrambler provides plenty of bottom, even through a clean amp. Moving the control clockwise brings in an upper harmonic without losing much low end. A Blend knob adds fuzz to the original signal and acts as a default volume control. Mixing in a little amp distortion creates a huge wall of fuzz that still somehow remains highly articulate. Lowering the guitar volume creates all sorts of cool ring modulation and bit reduction-type effects. Just like the original, there's no on/off LED and no battery adapter. Still, fuzz fans must check this one out. **$299** *ampeg.com*



DigiTech JamMan

By Rusty Cutchin

Digitech's dual-pedal JamMan, based on Lexicon's rackmount unit of the same name, is a looper that's jam-packed with recording and playback features. The versatile unit sounds great and is one of the most convenient ways yet to take a full band to the gig or build interesting layered performances. The JamMan's multifunctional left pedal serves as the Rec/Play/Overdub and Undo controller; its right pedal stops playback and adjusts the tempo of the guide rhythm or recorded loop. A bank of dual-function switches selects various modes, such as auto-record, while knobs control audio levels, presets, and rhythm sounds. LEDs display the current preset, mode, and input. The versatile rear panel provides an instrument input, an XLR mic input, a 1/8" mini-plug aux input, mono 1/4" output, footswitch jack, and power-adapter receptacle. (The unit does not run on batteries.) A USB connector lets you store presets to a computer, and you can also use the included CompactFlash card, which provides over six hours of playback. Best of all, the JamMan uses Lexicon technology to provide studio-quality audio, even on tempo-shifted loops and overdubs. Guitarists who want to harmonize in real time or practice to slowed-down recordings away from home should step on this phrase-sampling stompbox soon. **$449.95** *digitech.com*

Italia Maranello Speedster

By Philippe Herndon

If Italia's goal was to have us at "hello," the Maranello Speedster would be halfway there on looks alone. Incorporating cues from both classic designs and oft-ignored pawnshop prizes, the Speedster comes across as inventive and fresh. Its single humbucker (a second is optional) provides a vintage, throaty growl worthy of its sport striping, and discerning pickers will also appreciate modern enhancements to playability. Setup, fit and finish were excellent out of the box, the Grover machines tuned smoothly to pitch, and the set neck ensured sustain on demand. Don't hate the Speedster just because it's beautiful; once tuned up and plugged in, it's a head-turner for all the right reasons. **$649** *italiaguitars.com*




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Exciting New Equipment

By Michael Ross



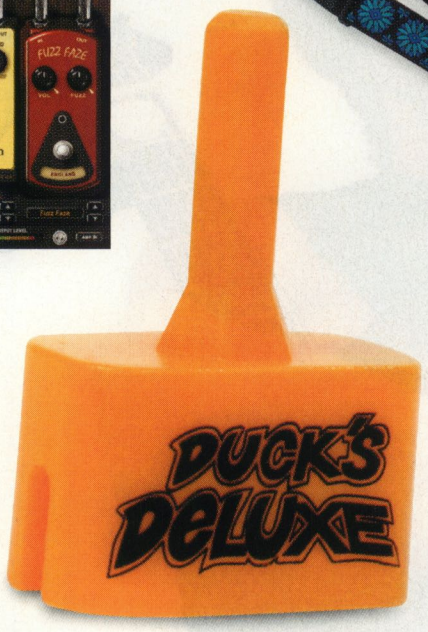
IK Multimedia
AmpliTube 2.0

Latest version of modeling plug-in boasts completely redesigned interface, improved DSP emulation, advanced presets management, and high-precision tuner. **$499** ***amplitube.com***



Jodi Head
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Woven floral straps in two configurations: slide-style with a buckle and adjuster-tail style. **$30-$45** ***jodihead.com***



Duck's Deluxe
Spin-A-Roo Power String Winder

Wind your guitar, bass, banjo, or mandolin strings with ease using this attachment that fits any cordless screwdriver. **$5** ***ducksdeluxe.com***

Digitech
Scott Ian Black-13 Pedal

Artist Series pedal provides seven Anthrax-worthy tones. Four rotary knobs (Level, Model, and two function controls), two amplifier outputs, and mixer or recorder input. **$229.95** ***digitech.com***



Eventide
Eclipse 3.0

Similar to Eventide's famed H3000 Ultra-Harmonizer but with five times the processing power, its features include user-definable scales, master MIDI clock output, and ultra-fast program change. **$2,995** ***eventide.com***



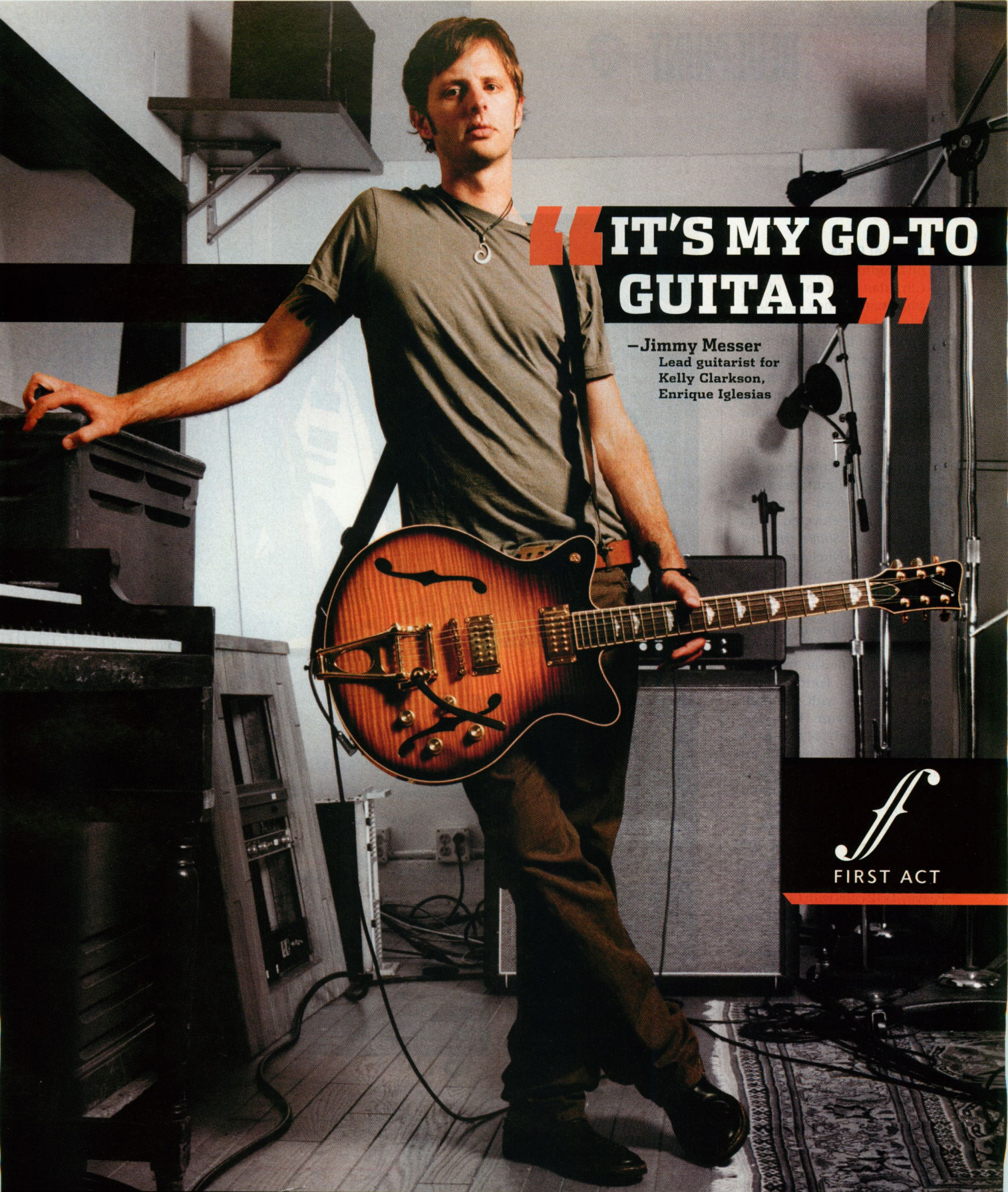
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Exodus





CLOCKWISE FROM TOP LEFT: Altus' rig; the Holt and Altus axes; Holt's rig

By Michael Ross

Don't confuse them with the Christian rock band of the same name. They may have plucked their moniker from the Bible, but Exodus's mission has been the raising of thrash-metal hell for nearly a quarter-century. Guitarists have moved on (one, Kirk Hammett, went and joined Metallica); singers have come, gone, and died; but through all the splits and reunions, original guitarist Gary Holt's razor-edged tone has kept the band elevated. With a new record, *Shovel Headed Kill Machine* (Nuclear Blast), a new singer, and new co-guitarist Lee Altus, Holt is leading Exodus toward the metal promised land once more.

Both Holt and Altus derive their massive power from elemental rigs. Four Bernie Rico Jr. Vixens with Seymour Duncan pickups are Holt's axes of choice. A Nady 442 wireless sends his signal to a pedal board that includes a Boss Octaver, an Ibanez TS-9 Tube Screamer, and a Dunlop Cry Baby wah.

A classic Alesis Quadraverb adds ambient effects to the roar provided by twin Peavey XXX heads powering a pair of Peavey 4×12 cabs with Celestion Vintage 30s (Holt uses four cabinets for some gig).

Lee Altus's similar setup starts with two ESP Dave Mustaine model guitars. A Samson CR-3M wireless unit sends his signal through a BBE Sonic Maximizer, a Rane PE-15 Parametric EQ, an Aphex Expander Gate, and a Lexicon MPX114 effects processor to two Peavey XXX heads (one with 6L6s and one with EL34s). Altus also alternates between two and four 4×12 cabs, but his are made by Mesa/Boogie. His pedal board contains only a Peavey foot controller/amp switcher.



PHOTO: RICK GOULD; ILLUSTRATION: LEVIN PFEUFER


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TOP 10 GEAR INNOVATIONS OF THE DECADE



By Michael Ross

Because it's *Guitar One*'s 10th anniversary and we were in a retrospective mood, we thought it would be a good idea to look back at the last decade and outline the innovations in guitar-related technology that changed the way we make music. Digital recording, MP3s, the Web, and other phenomena have obviously come to the fore and created a new paradigm for all musicians, but we chose to focus on the things that affected our fellow axeslingers most directly.

The specific brands mentioned below may or may not be the best sounding or most advanced examples of the genre, but they do represent the first of their kind, or the first to be widely accepted by that notorious band of techno-conservatives: guitarists. Acceptance is a major factor; for example, you could argue that Bigsby or Rickenbacker made the first solidbody electric guitar, but there's little doubt that Leo Fender was the one who made the solidbody a player's staple.

Other companies follow in the footsteps of innovators and popularizers, expanding on—and often improving—their ideas, but somebody had to pave the way, right? And besides, listing every product that fits our 10 categories would require more space than we have. In a few cases, a single product proved at press time to be sui generis, thus warranting its own category (at least until the inevitable followers and modifiers join the fray).

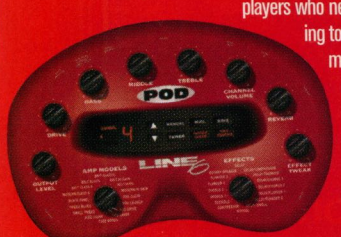
Here, then, is a list of what we feel are the decade's top 10 innovations, with a nod to the names we closely associate with them.

1 MODELING



There was a time when, for a guitarist, the term "modeling" would only conjure up impure thoughts of Christie Brinkley or Kate Moss. Then came Line 6's Amp Farm, a software program that let players plug directly into the board yet still sound as if they were playing through a real amplifier. Unfortunately, if you were recording to anything but a Pro Tools TDM digital system, you were out of luck. Enter POD! The arrival of this kidney bean–shaped bit of hardware, also from Line 6, meant that guitarists worldwide could now create and record frighteningly lifelike amp sounds without waking up the kids or neighbors. POD, of course, begat a slew of other desktop modelers, from companies like Vox and Boss. Guitarists became so enamored of having multiple amp types at their beck and call that modeling was even installed in amplifiers such as the Line 6 Flextone, Spider, and Vetta, as well as and the Vox Valvetronix series. The technology continues to evolve today, in the form of software/hardware combos like Guitar Rig 2, AmpliTube 2, and Waves GTR. Digitech's Artist Series effects pedals, meanwhile, go beyond amp and effect modeling to recreate the studio tricks employed in original recordings by the likes of Hendrix and Clapton.

Having spread the amp-modeling gospel, Line 6 decided that the next step was guitar modeling. Their Variax and Variax Acoustic have become essential tools for recording and/or touring players who need to access multiple stringed sounds in a hurry, without having to cart around a music store's worth of instruments. The acoustic model, for its part, solves perennial singer-songwriter problems by electronically handling multiple capo placements and alternate tunings. Add the Variax Workbench software, which allows you to create your own virtual instruments and store an infinite variety of setups, and you have another world-changing product from a company that seems to specialize in them.



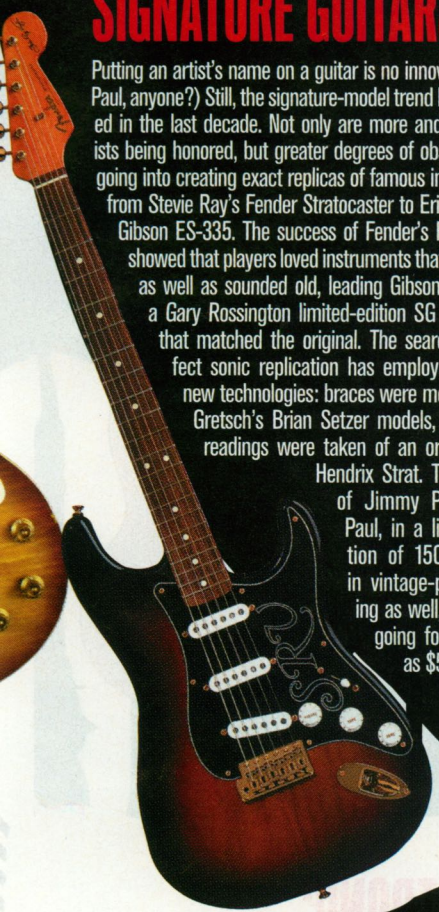


2 COATED STRINGS

Changing strings has never been a guitarist's favorite pastime. So when Elixir came along with a coating process that made strings last three to five times longer than normal, the company struck a nerve—not to mention gold. By covering the strings with a flexible, strong, micro-thin polymer tube, Elixir was able to protect them from contaminants and corrosion, greatly extending their life. Guitarists responded in droves, willing to pay a little extra to avoid having to change strings as often. Other companies responded as well, with coated strings rapidly becoming available from D'Addario, Dean Markley, GHS, and DR.

REPLICA SIGNATURE GUITARS

Putting an artist's name on a guitar is no innovation. (Les Paul, anyone?) Still, the signature-model trend has exploded in the last decade. Not only are more and more artists being honored, but greater degrees of obsession are going into creating exact replicas of famous instruments, from Stevie Ray's Fender Stratocaster to Eric Clapton's Gibson ES-335. The success of Fender's Relic series showed that players loved instruments that looked old as well as sounded old, leading Gibson to release a Gary Rossington limited-edition SG with scars that matched the original. The search for perfect sonic replication has employed strange new technologies: braces were measured for Gretsch's Brian Setzer models, and sonar readings were taken of an original Jimi Hendrix Strat. The cloning of Jimmy Page's Les Paul, in a limited edition of 150, resulted in vintage-price cloning as well, with ones going for as much as $50,000.



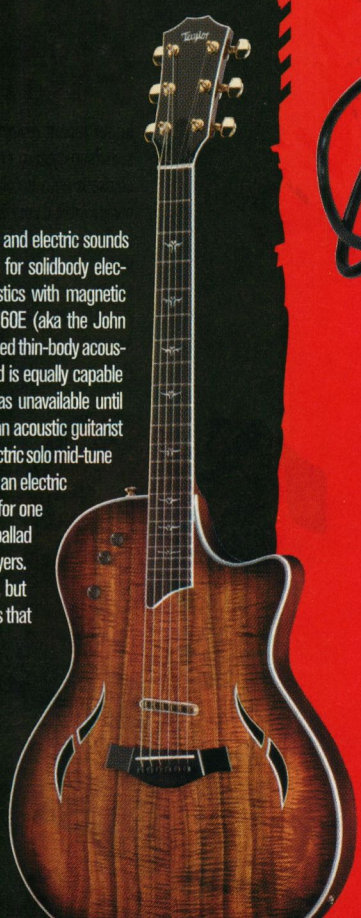


LOOPING

Once the sole province of Robert Fripp and his tape machines, layering guitar loops began to gain wider acceptance in the last decade, largely through the work of Adrian Belew, David Torn, and Bill Frisell. The tool of choice for much of this work, the venerable Electro-Harmonix 16 Second Digital Delay, was out of production by the '90s (it's recently been re-released), leaving Lexicon to take up the slack with the JamMan (whose technology is now licensed by Digitech; see page 66), with help from the Boomerang pedal, the Boss Loop Station, and the Line 6 DL4 delay modeler and looper. A technique once restricted to avant-gardists and studio rats is now easily mastered by the average musician, and guitar soundscapes are showing up on a growing number of recordings and live stages.

TAYLOR T-5

Guitars that produce both acoustic and electric sounds are nothing new: acoustic bridges for solidbody electrics date back to the '80s; acoustics with magnetic pickups hark back to Gibson's J-160E (aka the John Lennon model). But a mass-produced thin-body acoustic that offers true flat-top tone and is equally capable of screaming electric solo tone was unavailable until Taylor developed the T-5. If you're an acoustic guitarist who occasionally wants to rip an electric solo mid-tune without having to switch guitars, or an electric player who needs to play acoustic for one song but still deliver that power-ballad solo, the T-5 answers all your prayers. It's been available less than a year, but its growing popularity demonstrates that the proof is in the playing.





DEDICATED GUITAR INTERFACES

Techno-peasants though some guitarists may be, hardly any have been immune to the digital-recording fever that's swept the music community in the last 10 years. With recording software available at dollar amounts that wouldn't have paid for two rolls of two-inch tape a couple of years ago, even the Luddites are coming around. Still, many players aren't interested in investing in hardware that can record a full band; they just want to get some song ideas into the computer. The very recent past has seen a wealth of interfaces dedicated to just such players. For well under a c-note, there's M-Audio's JamLab. And, if you want some effects with your interface, M-Audio's Black Box, Digitech's GNX series, Guitar Rig 2, and Line 6's POD XT Pro and Toneport line, among others, now fit the bill.

OFFSHORE GUITAR BUILDING

Fine instruments from foreign companies didn't reach our shores just in the last 10 years. Back in the '80s, Japanese companies rivaled and even surpassed their American counterparts, building copies of coveted homegrown vintage guitars until lawsuits required them to cease and desist. What is new to the '90s and '00s is the number of quality instruments coming from Japan, Korea, and even China at prices that put a playable instrument within the budget of even the poorest picker. We live in an era where for under $500 you can get an archtop you wouldn't be ashamed to bring to a club date. The biggest American manufacturers also produce offshore versions of their models, allowing the entry-level guitarist to sample their wares without sacrificing playability or tone. These days, Japan and Mexico give away little if anything to the U.S. in terms of quality, and Korea and China are nipping at their heels.

GUITARS AIMED AT WOMEN

A decade ago, Wynonna Judd sang the Mary Chapin Carpenter song "Girls With Guitars," but guitar manufacturers didn't take this concept to heart until Daisy Rock delivered a line of heart- and flower-shaped axes designed to attract young females to the instrument that we all love. Never mind that the company was soon producing other models, which men like Norah Jones guitarist Adam Levy found studly enough to play on "Saturday Night Live"; Daisy Rock's focus was, and remains, guitars that speak to women. And so the tide has shifted: a new company, Luna, is targeting the same market, and even the venerable Martin Guitars recently polled its female employees to help design the 00C-16 DBRE.

ACCESSORY INNOVATIONS

Electronic tuners have been a staple of our lives for so long that many of us have forgotten how to tune any other way. For years, though, they required unplugging from the amp or flicking to standby. Muteable rack tuners were expensive and required turning our backs to the audience–and what if you didn't have a rack? The Boss TU-2 tuner changed all that. Now it's the rare performing guitarist who doesn't just step on that little white pedal and tune up, silently and easily. Stable, reliable, and no trouble to read (except in sunlight), the Boss pedal is often the only pedal you'll see onstage, especially for acoustic performers. Other stomp tuners have followed, but the TU-2 is still by far the most popular. Your band may suck, but, thanks to this pedal, at least *you'll* be in tune.

As we mentioned earlier, guitarists don't like changing strings–and who can blame them? Anyway you slice it, you've got to carry and use (and sometimes lose) two tools for the purpose: a winder and a cutter–unless, of course, you have non-Kluson tuning machines and prefer to coil your string ends up like a folkie or just let them dangle off your headstock until you take somebody's eye out. Planet Waves is a company that consistently comes up with accessories you've needed for years, even if you didn't realize it. Its string cutter/winder, which combines both tools into one, so that you merely flip back and forth, falls firmly into that "Duh, why didn't somebody think of this sooner" category?

TC ELECTRONIC G-SYSTEM

In our recent review of this new product, we lamented the years of switching-system envy that we've all endured. While we danced like chickens on a hotplate, trying to switch off our delay and simultaneously switch on our wah, or attempting to add a compressor and flanger while turning off the distortion–all before the chorus turned into the verse–Joe Rockstar could step on one button that did it all. Of course, Mr. Rockstar had buckets of cash to throw at Bob Bradshaw or Pete Cornish, who were more than happy to build him a custom switching system for the price of a new car. Now, thanks to TC Electronic's G-System, our long dance is over. For under two grand, you get the gorgeous delays and reverbs for which this Danish company is renowned, in addition to a plethora of other effects and loops in which to plug your own choice of external effects. All this is combined in a deep but simple switching system that's built like an ox and looks like a supermodel.

WHAT'S UNDER YOUR HOOD?

Capturing the guts and glory of the all-tube Kustom Coupe™ guitar amp is no easy task for any speaker. From chiming, harmonic-laden clean tones to fat, sustain-for-days solo sounds, the Coupe can transform your musical ideas into sonic gold. To fill the driver's seat, Kustom turned to legendary U.S. speaker manufacturer Eminence®.

Drawing on a partnership that dates back to vintage Kustom amps of the 1970s, Eminence developed the new KEI (Kustom-Eminence Integrated) Turbo 12™ speaker. Featuring a distinctive aluminum dustcap, the Turbo 12 totally nails the Coupe's classic clean tones but also handles high-octane distortion like nobody's business. Test drive the Kustom Coupe and you'll know why more amplifier companies choose Eminence to supply the drivers.



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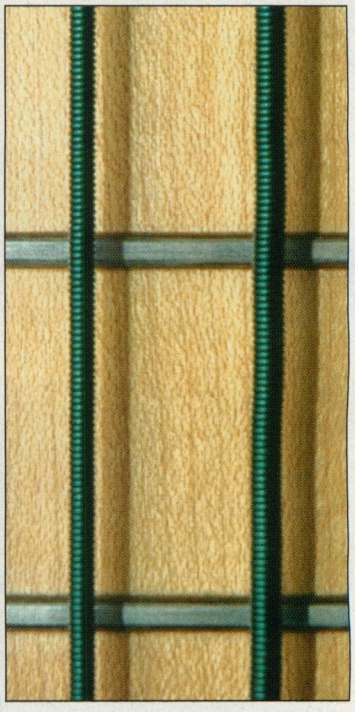
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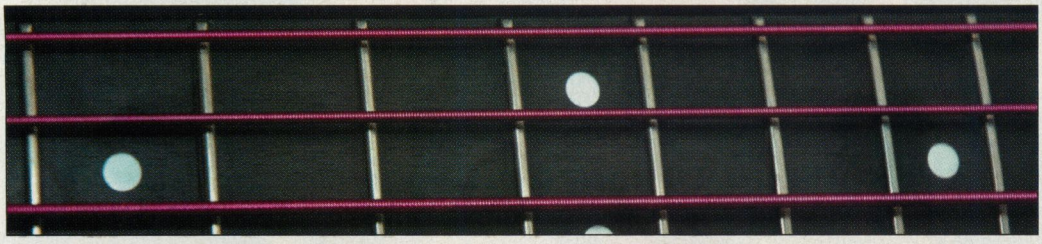
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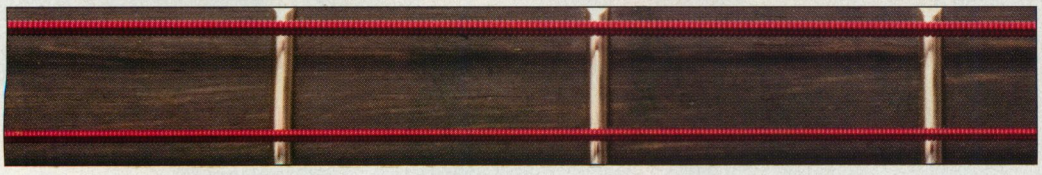


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Best of the 'Shed

Highlights From 10 Great Guitar Schools

If there's one thing that we here at *Guitar One* pride ourselves on, it's that we're the magazine you can play. From song transcriptions to our Riff Box to the top-notch lessons penned each month by such revered teachers as Wolf Marshall, Dave Rubin, Dale Turner, and Tom Kolb, *G1* has always been about helping you make better music.

In December 2000, then Editor in Chief Jeff Schroedl, realizing the popularity of the magazine's lessons, launched Guitar School, a feature in which today's greatest players take you, the reader, into their private woodshed, showing you the licks, exercises, and practice approaches that made them great. The first Guitar School featured fusion pioneer Frank Gambale, and since then we've been lucky enough to have legends from every walk of guitar grace our pages—from the shred insanity of Yngwie Malmsteen and the hard bop of Mike Stern to the chicken pickin' of Albert Lee and the pulverizing pentatonics of Zakk Wylde.

For this special 10th Anniversary Issue, we paged through the dozens of Guitar Schools we've done and selected our 10 favorites, and then picked out music examples that best capture the essence of each player's style. So grab your axe, crank up the ol' loudbox, and step into the 'shed.



Slash

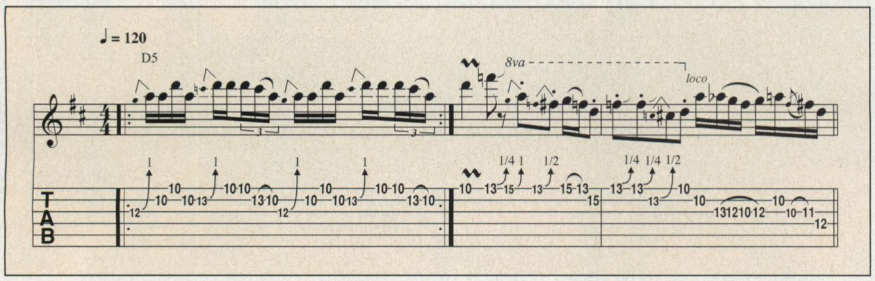
***From July 2004* By Dale Turner**

You seem to have a limitless variety of "looping" pentatonic ideas in your vocabulary when you're improvising. I recently listened to Guns' live record [*Live Era '87–'93*] for the first time since it came out [in 1999]. I didn't realize how much I soloed in Guns! It was mostly because of the absence of Axl; he would go offstage, or just need a break, which was all cool—as long as he was coming back [*laughs*]! All those licks were totally in the moment.

But that never-ending, repetitive kind of stuff is all sort of an emotional release. You do that for however long you think feels right, and then come off with some other lick. Or, depending on what the chord changes are, you can make something up—find some odd notes and make a pattern out of them."

So your vocabulary grew from listening?

Sure. Even now, I'm a sponge. I just saw John Mayer on TV playing with Buddy Guy; he was playing some shit I didn't know, so I listened. I just shut down when I listen to guitar players play—I absorb it. I also pick up stuff from watching people jam. That's one of the cool things about going to local bars: seeing what people are doing and jamming with them. I'm a huge advocate of jamming with others; you learn a lot. So I love to go and do that—even if people wipe the stage up with me [*laughs*].



Dimebag Darrell

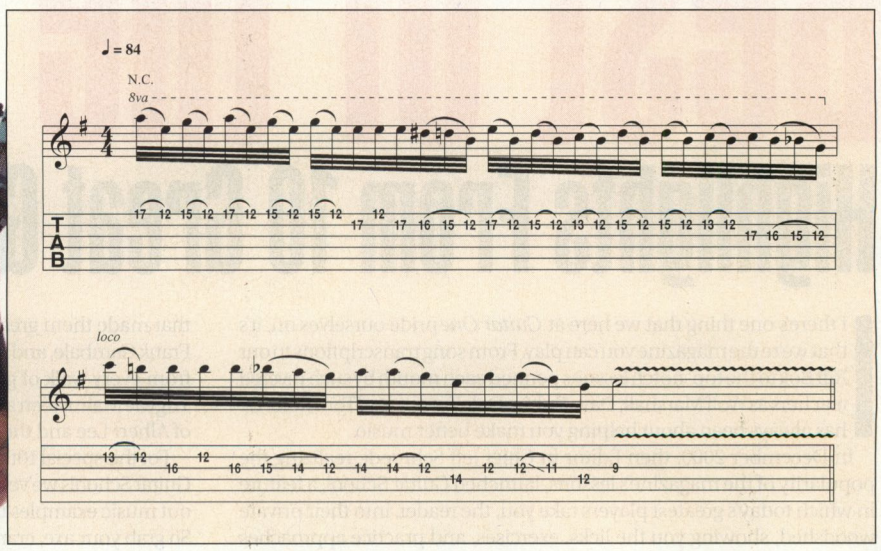
***From April 2004* By Dale Turner**

I never wanted to quit doing Pantera in the first place," Dime divulges. "I'm just carrying on with what I do best, what I love most, and what the fans miss. When you've been beat down to the ground, and you really reach deep inside and pull from down low, that's when your best shit comes out. I'm real happy with this new stuff." We caught up with Dime to discuss Damageplan and get the lowdown on the licks that have made him a metal legend.

Let's examine some of the exotic sounds that pop up in your leads. A lot of it comes from the "Dime scale"—blues pentatonic/chromatic. That's my whole thing, in a nutshell. I'm not a big "scale dude"; I don't know all that shit inside and out. I like that frightening feeling of saying, "I'm stepping out there now—hope this motherfucker lands cool!"

As for the whole blues-pentatonic/chromatic thing, Eddie Van Halen uses a similar frame of reference—hybrid scale types that are hard to explain in terms of basic music theory. I think those weird hybrid scales come together because of what's most comfortable for each player. For me, every finger on my left hand is equal in its own right, but certain combinations work better. My index, middle, and pinky fingers work real good on a long stretch. And my index, middle, and ring fingers seem to be the most comfortable in that little pentatonic or blues-scale box. And then there are times when I use all four fingers, like on "Broken."





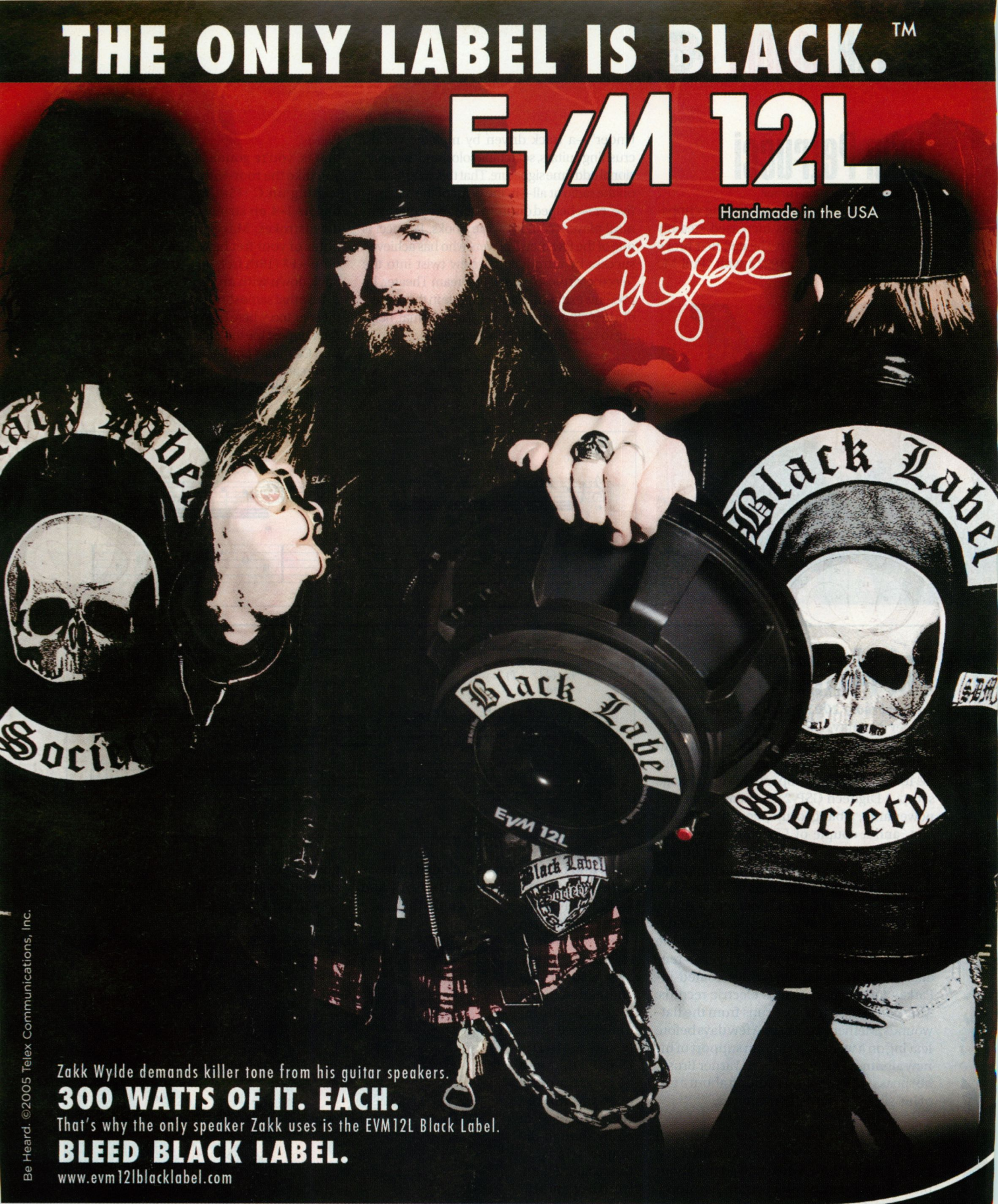
SLASH: ROBERT SEBREE; DIMEBAG: JOE GIRON

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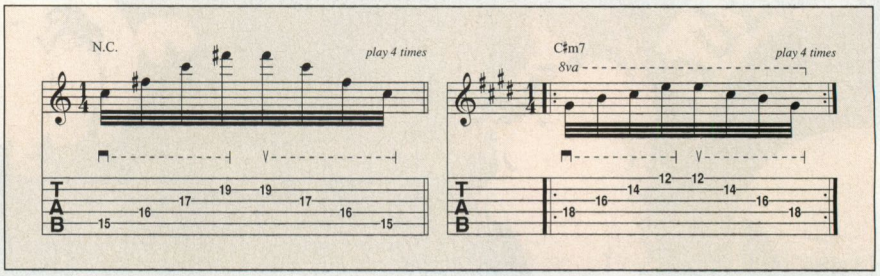
***From May 2001* By Dale Turner**

John Petrucci's popularity among chops-minded guitarists has increased steadily since his band, Dream Theater, first broke onto the airwaves with 1992's with "Pull Me Under"—a track driven by melodic vocals, crushing guitars, searching solos, and the occasional odd time signature. That this song made it on the radio at all—in the heart of the "alternative" era—helped disprove the theory that technical players couldn't write hooks. Petrucci is one of the few "new" players who has achieved success by introducing a new twist into the "electric virtuoso" genre. In Dream Theater, he presents extraordinary technique in the context of a heavily progressive, vocal rock format, helping to keep shred alive in the process.



You sometimes use sweep picking to achieve an atonal effect—like in the opening sections of "Under a Glass Moon" [*Images and Words*], for example. When you see what that is, you're gonna laugh; it's real simple. You take the root–♭5th–root–♭5th sequence, starting on C [15th fret, 5th string], using fingers 1–4 on strings 5–2, and you play all downstrokes. Make sure you separate the notes of your fret hand, then repeat the top note—F♯ (19th fret, 2nd string)—and come back down with an upstroke.

I use that same sort of pick-hand technique in the solo, too, where I play four notes in a row, and then I repeat the top note and come back down. It's a C♯ minor pentatonic scale (C♯–E–F♯–G♯–B) spread across the strings, starting on the 4th string. Each finger is two frets apart.



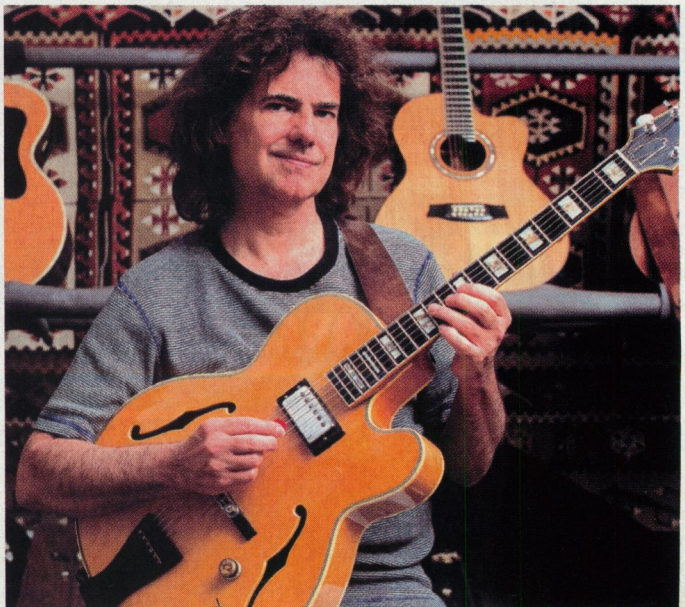
Pat Metheny

***From February 2003* By Chris O'Byrne**

Eager to play, Pat Metheny frantically scrunches the fingers of his left hand, to get the blood circulating. He then plugs his Ibanez PM20 archtop into his usual stage setup: a Digitech GSP-2101 preamp, a Crest power amp, a banged-up Acoustic 134 cabinet, and a couple of Lexicon delay units. "The delays are a little off from each other," he says, "so there's no chorusing in the air. It's more the way different amps work together to create a mix of sound." Metheny's setup, coupled with the way he grips his thin Fender pick—sideways, bent slightly between the thumb and index and middle fingers—renders the same rolled-off, strings-coated-in-Parkay tone that marks his electric records. After caressing a few spry runs from the flatwounds, Metheny is all ears. A few days before leaving on a worldwide tour in support of his new album, *Speaking of Now* (Warner Bros.), he speaks with humble erudition about a few of his slick phrase-dancing moves.



How do you use triads in your phrasing? I had a harmony teacher in Kansas City, named John Elliott, who showed me about bitonality and imposing certain harmonic zones on top of others, which is different from the chord-scale approach. He would take the G altered scale [G–A♭–B♭–B–D♭–E♭–F] and find the triads included in those notes. You have a D♭ triad [D♭–F–A♭] and an E♭ triad [E♭–G–B♭]. He would then take those and use them for melodic ideas. There are also triads embedded in the G [half-whole] diminished scale [G–A♭–B♭–B–D♭–D–E–F] that can be moved around over the altered G7. Here, I'm going though the major triads in that scale. Again, limiting materials sometimes while expanding them at others gives a good push/pull. And taking three notes instead of seven can be an effective way to generate tension.

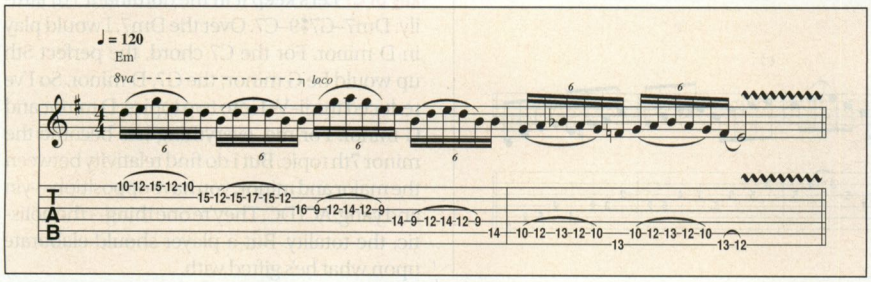


METHENY: MELISSA PUNCH; PETRUCCI: NICHOLAS BURNHAM; SATRIANI: NEIL ZLOZOWER

Joe Satriani

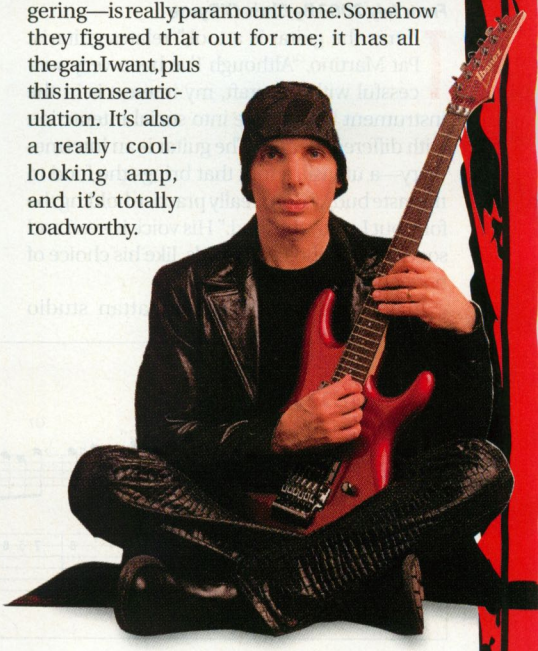
***From June 2004* By Dale Turner**

Can we look at some of the legato lines you use in songs like "Gnaahh" [from *Is There Love in Space* (Epic)]? I forget where I start that, but I'm playing three notes per string, picking the first of every three notes and then hammering on and pulling off. It's something I do so naturally that I wasn't really thinking about it—I was just going for a "vibe" at that point. It pretty much starts in E Dorian, switches into total chromatic, and then ends up with a kind of blues-Phrygian thing.



I understand you're sporting some new gear these days. Yeah, the Ibanez JS-1200 is the evolution of the JS-1000. It's candy-apple red, with a new pickup in the neck: DiMarzio's PAF-Joe, which really sings—like your favorite PAF pickup and your favorite neck pickup, but with gain. It's very well matched with the DiMarzio JS "Fred" pickup I have in the bridge. There's also a prototype of an Ibanez JS seven-string on the record.

For about a year, I'd been looking for somebody to make me an amp. I told Peavey what I was looking for, and they had an amp in my house in about five days. You can play anything on it, which is the greatest thing; anything you try to do with your fingers, the amp picks it up. Because I play melodies and solos in every song over the course of a two-and-a-half-hour show, articulation—the amp being able to produce every little nuance of my fingering—is really paramount to me. Somehow they figured that out for me; it has all the gain I want, plus this intense articulation. It's also a really cool-looking amp, and it's totally roadworthy.





Robben Ford

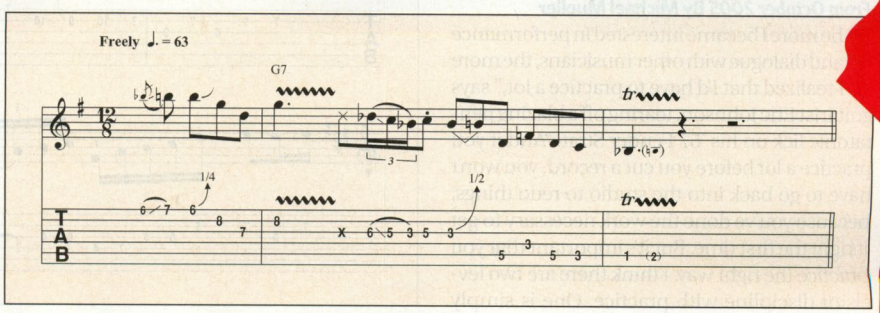
***From May 2002* By Tom Kolb**

Do you have a basic philosophy about improvisation? I think of improvising as composing—putting notes together in a way that makes sense melodically and emotionally. For me, it's all about playing melodies. When I improvise, there's not a lot of real thinking going on, per se—it's more like riding a wave. And I know how to stand on the board.

Your soloing often draws simultaneously from major and minor tonalities. Could you give me a phrase exhibiting that push/pull quality? Sure. It really just comes down to the interplay between the minor and major 3rds of whatever scale I'm playing. Here, I'm using the G blues scale [G–B♭–C–D♭–D–F] and adding the major 3rd [B].

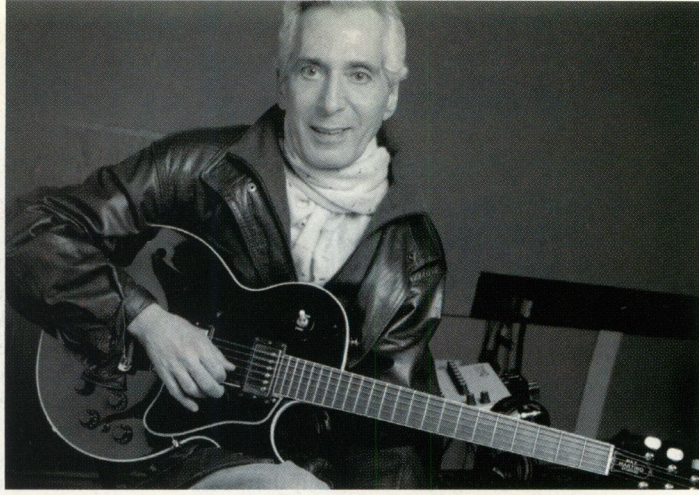
What gear will you take with you on tour? I'll probably take both Fender Robben Ford models and my 1960 Fender Telecaster. They're all strung with D'Addario .010s, and I use heavy picks. I'll take the Dumble Overdrive Special, the same amp I've been using since the early '80s. Hands down, it's the greatest amplifier I've ever played. And I switch back and forth between a pair of 2×12 open-back Dumble cabinets. For pedals, I just use a Dunlop wah and an Ernie Ball volume pedal. The only thing in my rack is a TC Electronic 2290, which I use for delay. It's usually set for a very short slap—around 116 ms.

Any final words of advice for guitarists out there working on improvisation? Yes. Don't be afraid to screw up! Seriously, though, one of the key issues to learning is making mistakes. That's how I learned how to play—I kept jumping back into the pool even though I didn't know how to swim. To this day I tell all the guys in my band, "If you're not making mistakes, you're probably not having a very good time!"



Pat Martino

***From July 2003* By Chris O'Byrne**

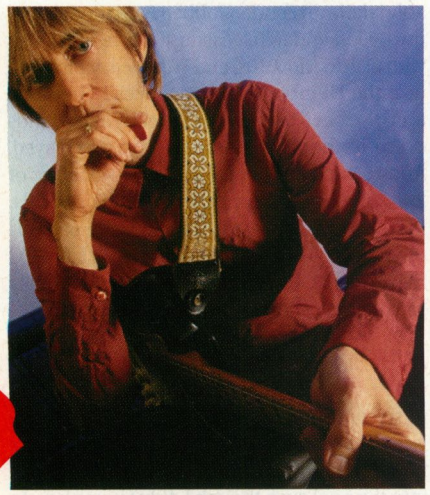


To me, the guitar is a tool," relates guitarist Pat Martino. "Although I've been very successful with the craft, my interest is in the instrument leading me into social interaction with different people. The guitar is an intermediary—a utensil, a fork that brings the food to my taste buds; I don't really practice holding the fork, but I enjoy the food." His voice is even and soothing, his choice of words, like his choice of notes, deliberate.

In the middle of the Manhattan studio where Martino's recording *Think Tank* sits a simple setup: a cigar box–size 300W Acoustic Image Claris amp atop an upended Mesa 2×12 cab. Martino sits down and plugs in his black Gibson signature model guitar—a cross between an L-5 and a Les Paul, his first electric guitar. Within moments, his wrist begins ticking with Swiss precision, his fret hand nimbly following its lead; a sprightly stream of eighth notes is etched in the musty air. Though he's two feet in front of me, I'm still wondering just how he does it. And if you're a Pat Martino fan, you are, too.



How would you convert to minor for a ii–V–I in the key of C? Let's keep it in the dominant 7th family: Dm7–G7♯9–C7. Over the Dm7, I would play in D minor. For the C7 chord, the perfect 5th up would be G minor; the G7, D minor. So I've reduced the ii–V–I into two topics: D minor and G minor. For me, everything has become the minor 7th topic. But I do find relativity between the major and minor; you have opposition—yin and yang, AC/DC. They're one thing—the holistic, the totality. But a player should elaborate upon what he's gifted with.



Eric Johnson

***From October 2005* By Michael Mueller**

The more I became interested in performance and dialogue with other musicians, the more I realized that I'd have to practice a lot," says guitarist Eric Johnson, tearing off a blazing pentatonic lick on his '57 Fender Strat. "And if you practice a lot before you cut a record, you won't have to go back into the studio to redo things, because you've done the work necessary to get it right the first time. But it's important that you practice the right way. I think there are two levels of discipline with practice. One is simply spending time with your instrument. The other is spending time with it in a very focused way, where you're getting maximum mileage from the time you're spending."

You phrase your pentatonic lines in a very unique manner. I think my phrasing came from just trying to keep my eye on the ball and to create music as best I can. You've got to develop an honest rapport with yourself; otherwise, you'll spend your career becoming intoxicated with but never fully realizing your potential.

What are some things you did to develop your technique? One thing I found very helpful was to pay attention to dampening what I wasn't playing, especially at high volumes. I use the blade side of my pick hand as well as the underside of my fret-hand fingers to help make everything cleaner. Plus, I pick "up," pulling the string away from the neck slightly; it's kind of a 45-degree attack.

How about tips for moving around the fretboard accurately? Start out really simple and really slow—at a level where you can understand the fretboard. And then you can add notes and speed. The big trick is moving around while staying in the groove.



MARTINO: MELISSA PUNCH; JOHNSON: MAX CRACE; KOTZEN: MELISSA PUNCH; TREMONTI: PAMELA LITTKEY

Richie Kotzen

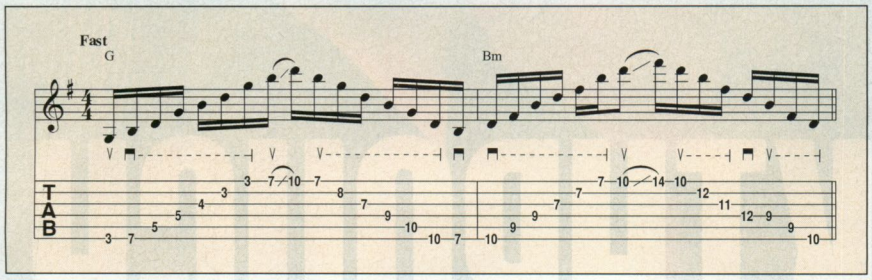
***From April 2005* By Michael Mueller**

Think Richie Kotzen is just an old Shrapnel shredder? Or only the hired gun who replaced C.C. DeVille in Poison and Paul Gilbert in Mr. Big? Would it surprise you to learn that his latest album, *Get Up*, is his 14th—yes, you read that right, 14th—solo record? Well, you've got some catching up to do.

"I think this record defines me better than my other solo records did," says Kotzen. "It has not only the guitar playing bit, but the bit that is really *me*. Hopefully, people will listen to *Get Up* and judge it for what it is, and not for what I've done in the past."



How'd you get into sweep picking? Back in the '80s, the sweep-picking thing was just bubbling with Shrapnel. Jason Becker was one of the guys who really had a full command of the technique. And before I went to San Francisco to do my record, I'd heard that sound and had a bit of it in my playing. I hung out with Jason a lot and picked up his approach, which morphed into my own playing. Here's a sweep-picking example, in G major.



How much do you practice? Up until I started writing music and making records, I practiced all the time; I'd fall asleep with the guitar in my hands. My routine consisted mostly of hearing something I liked and then trying to play it.

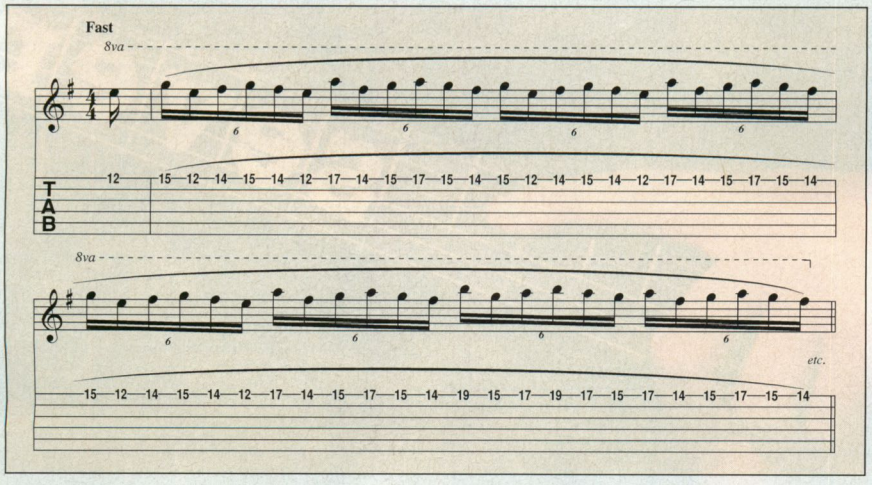
Mark Tremonti

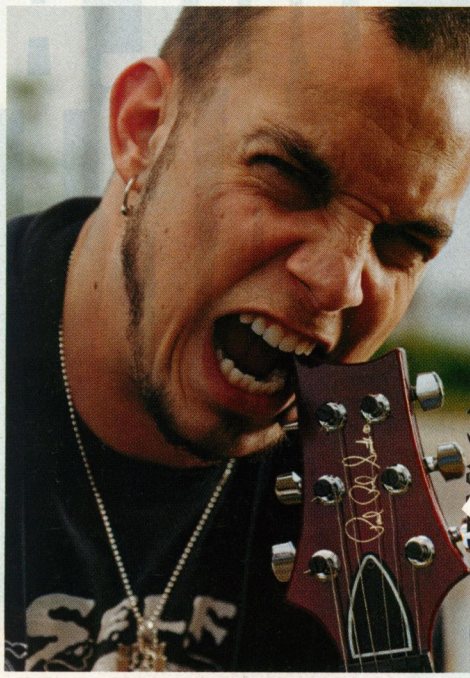
***From August 2005* By Michael Mueller**

A little less than a year ago, I watched and listened in disbelief as Alter Bridge guitarist Mark Tremonti whipped out such Paul Gilbert–esque shred tactics as sweep picking and alternate-picked runs. This from a man generally acknowledged as one of the greatest riff writers of his generation—a generation that has largely eschewed extreme guitar techniques. Impressive as this chops display was, something was awry. Indeed, Tremonti explained to me how he had this "gap" in his playing, that his shred was all or nothing—and, frankly, lacking because of it. To his credit, though, he knew what had to be done.

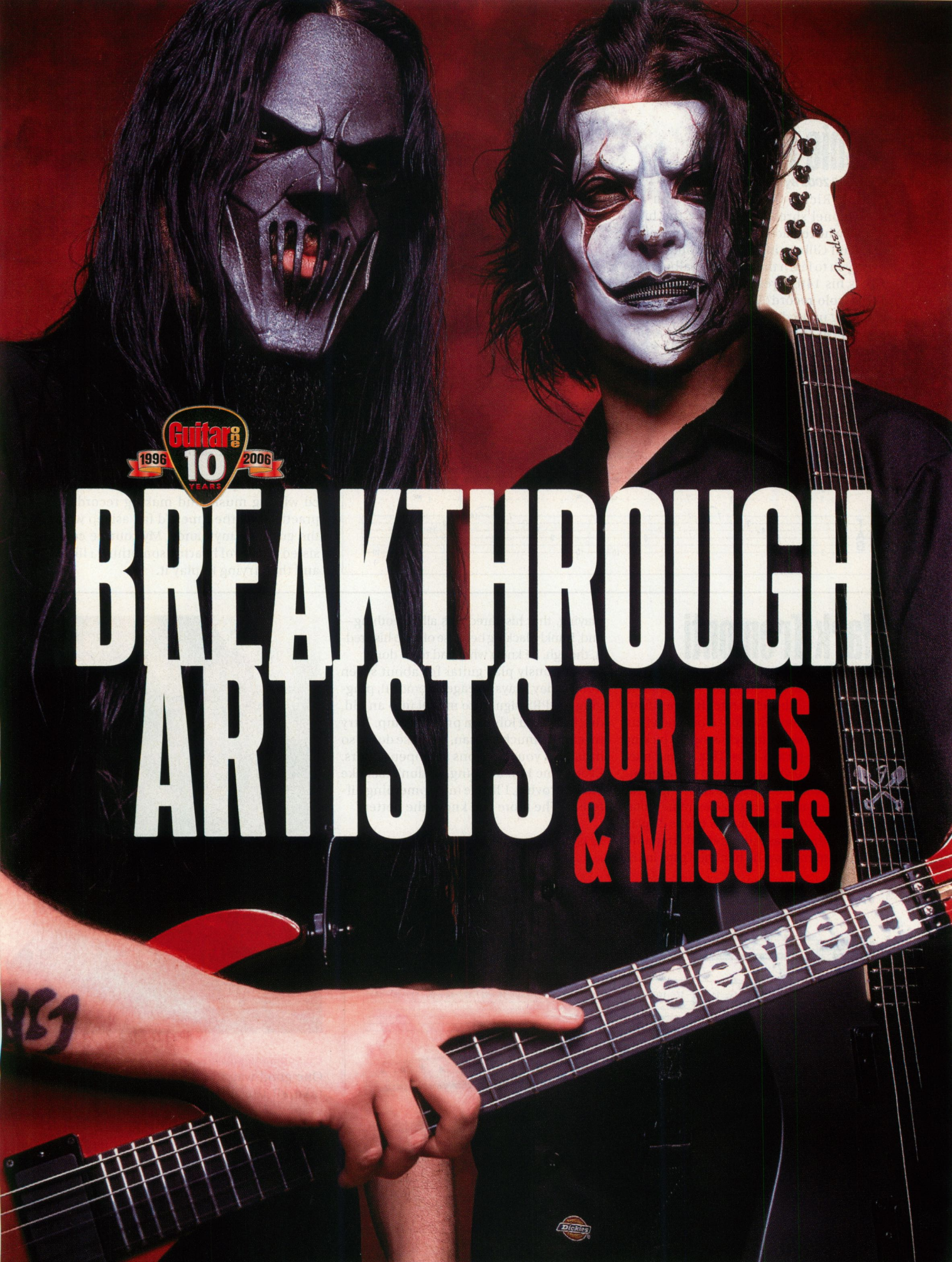
"I seriously play guitar for about seven hours a day," says an eager Tremonti, plugging his PRS signature model into an old, discontinued Johnson practice amp. "I try to learn as much as I can, because doing so broadens your horizons and opens doors. Every time I hit a ceiling, or don't feel like I'm improving, I'll dive into something different. The more you know, the better."

Good legato playing requires the ability to get out of the box and travel along the neck.





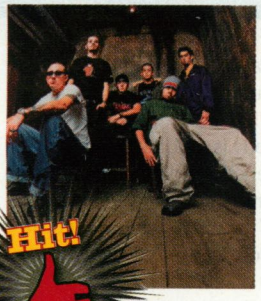
Do you have any favorite patterns for that? One good way to get out of the box is to take all the different modes and move among the scale shapes on the top few strings, like this—first the Ionian, then the Dorian, and then Phrygian, and so on. You don't stay in the same pentatonic box when you play the blues, so why do it


Guitar one
1996
10
YEARS
2006
BREAKTHROUGH ARTISTS
OUR HITS & MISSES
seven
Fender
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When we came up with the Breakthrough Artist editorial concept in early 1999, we envisioned it as a showcase for skilled acts that, we believed, our readers would eventually hear on the radio. At the time, labels were flooding the market with new bands. Records by unfamiliar acts hit store shelves every week—mainly due to the ripple effect caused by the successes of post-grunge bands like Bush, as well as the explosion of nü-metallers Limp Bizkit and Korn—and consumers were faced with a confusing array of choices.

Given the situation, we decided to do the noble thing and sift through all this new music each month in hopes of finding the Next Big Thing. Once we'd found it (or thought we had), we devoted a couple of precious pages to it. It was a chance for us to tout music we really liked, to stand behind it. It was also a chance for us to pick the wrong band and look like idiots, something we did with disturbing frequency. But then, the chances of a new young band making it are about as slim as the chances of finding Dave Navarro in a shirt shop. What's more, without being privy to make-or-break things like radio promotions, label priorities, marketing budgets, and tour itineraries, we had to go by the things we could deduce on our own: Was the record good? Was the playing good? Did the intern at the copy machine like it?

In some cases—Evanescence, 3 Doors Down, Nickelback, and Staind—it appeared that all the elements were aligned for success; such selections were no-brainers. For others, like Incubus and Hoobastank, we took a small leap. And then there were the ones where we simply had to slam a few draft beers, strap on a blindfold, and chuck darts at the record chart. As you'll see, many of our choices are still soaring. Some, however, landed with a resounding *thud*. Still, with nearly 60 Breakthrough stories in the bag already, we're batting a totally respectable average. And though we'll no longer be running the department regularly in our pages, that doesn't mean we've lost our nerve, or our ability to choose the Next Big Thing. All we have to do is grab the blindfold and start chuckin'. —BOB GULLA



LINKIN PARK

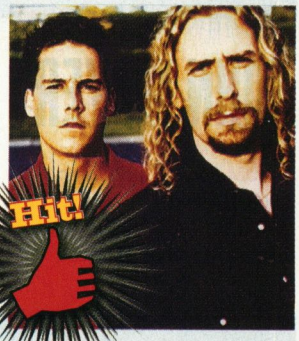
JANUARY 2001

ALBUM *Hybrid Theory*: 8,846,088 sold

WHAT WE SAID "No wonder Linkin Park wound up wowing the bigwigs—*Hybrid Theory* is a heady entry in a rap-rock race populated by dolts. We're talking one helluva smart rock record here." —TOM LANHAM

WHAT THEY SAID "Being in a band is almost like being in college. You can wake up at noon, and you may have some stuff to do, but you're pretty laid back about it. So it wasn't too hard of a transition for me." —BRAD DELSON

WHAT HAPPENED Delson is counting cash while his former law school colleagues are still trying to pay off their school loans.



NICKELBACK

SEPTEMBER 2000

ALBUM *The State*: 631,028 sold

WHAT WE SAID "Nickelback emerged from the studio with *The State*, a punchy, potent, straight-on rock album that recalls American alt-rock of the early '90s … [But] at this point the band is so fresh they're only now beginning to understand what it all means." —BOB GULLA

WHAT THEY SAID "Before we went on the road 10 weeks ago, we had no idea what we were in for … how great it would be, how little sleep we'd get, how much beer we'd drink …" —CHAD KROEGER

WHAT HAPPENED It's hard to remember a time when Nickelback didn't have a platinum album out, but amazingly, 2000's *The State* never hit that mark. Which is fine with the band, since 2001's *Silver Side Up* and 2003's *Long Road* have sold a combined eight million copies.



SLIPKNOT

APRIL 2000

ALBUM *Slipknot*: 1,773,091 sold

WHAT WE SAID "Emerging from the barren farmlands of Middle America, the nine-piece miasma of metallurgy known as Slipknot systematically reconstructed and reconfigured the way the music world views speed-driven, aggro-laced heavy metal." —SPENCER ABBOTT

WHAT THEY SAID "One thing I always hated about seeing bands around town was that they'd get up there and just stand around looking dorky…. But the second I put the mask on, I'm aggressive and pissed off, in a very good way." —MICK THOMSON

WHAT HAPPENED What began as a gimmick remains a gimmick. And yet Slipknot has returned metal to its rightful place: the dark recesses of teen minds the world over.

SLIPKNOT: DALE MAY

Dust for Life

FEBRUARY 2001

ALBUM *Dust for Life*: 70,374 sold



WHAT WE SAID "All told, the band's self-titled debut showcases a bold new talent, and some satisfyingly precise guitar craft." —BG

WHAT THEY SAID "I had played music all my life but had nothing to show for it." —JASON HUGHES

WHAT HAPPENED From dust they were born and to dust they shall return.



Coldplay

MAY 2001

ALBUM *Parachutes*: 2,420,730 sold

WHAT WE SAID "No one said you had to be a great guitar player to be in a great band." —KIM TAYLOR

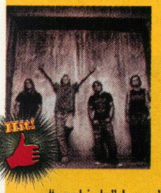
WHAT THEY SAID "Chris [Martin] bought himself a Jazzmaster that he didn't really use, so I did. They're completely different to play, so you end up playing different things on them to create different sounds." —JONNY BUCKLAND

WHAT HAPPENED Coldplay turned the competition "Yellow" with envy as they rocketed to megaplatinum superstar status.

Puddle of Mudd

OCTOBER 2001

ALBUM *Come Clean*: 3,688,458 sold



WHAT WE SAID "Throughout the recording process, the band kept focused on the songs rather than resorting to tricky-fingered showboating." —ROBERT CHERRY

WHAT THEY SAID "I was like, 'Man, I've been doing this since I was 12. I've got a son to support. I've got to get a "real job." I can't keep thinking this dream of mine is going to come true.' So I said, 'I'm done with this!'" —WES SCANTLIN

WHAT HAPPENED Wes Scantlin rode Fred Durst's coattails to fame, which is a lot like landing in a bucket of water from 100 feet up.

Hoobastank

FEBRUARY 2002

ALBUM *Hoobastank*: 1,171,456 sold

WHAT WE SAID "The group's sound grew up fast once Estrin nixed the ska-flavored grooves and quirky humor, and now songs like 'Crawling in the Dark' deliver a mature melodic punch." —CHRIS O'BYRNE

WHAT THEY SAID "My only real influence as a player is John Frusciante, because he plays with feeling without being a show-off." —DAN ESTRIN



WHAT HAPPENED Estrin lost the goofball SoCal grin and grew into a mature songwriter.

BREAKTHROUGH ARTISTS



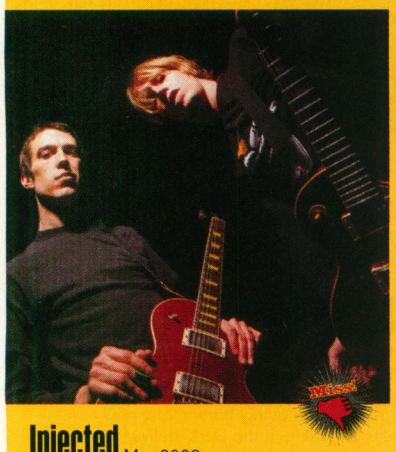
Flickerstick MARCH 2002

ALBUM *Welcoming Home the Astronauts*: 64,070 sold
WHAT WE SAID "When a once-in-a-lifetime opportunity to star in a battle-of-the-bands reality-TV series arises, an independent band faces a dilemma." —BOB KEELAGHAN
WHAT THEY SAID "If you're in a band, and you're waiting tables and trying to get signed to play on a major level in rock 'n' roll, you don't close a door that's open to you … or you're going to wind up waiting tables the rest of your life." —BRANDIN LEA
WHAT HAPPENED Sorry, Brandin, but that two-top near the window needs extra napkins.

Course of Nature APRIL 2002

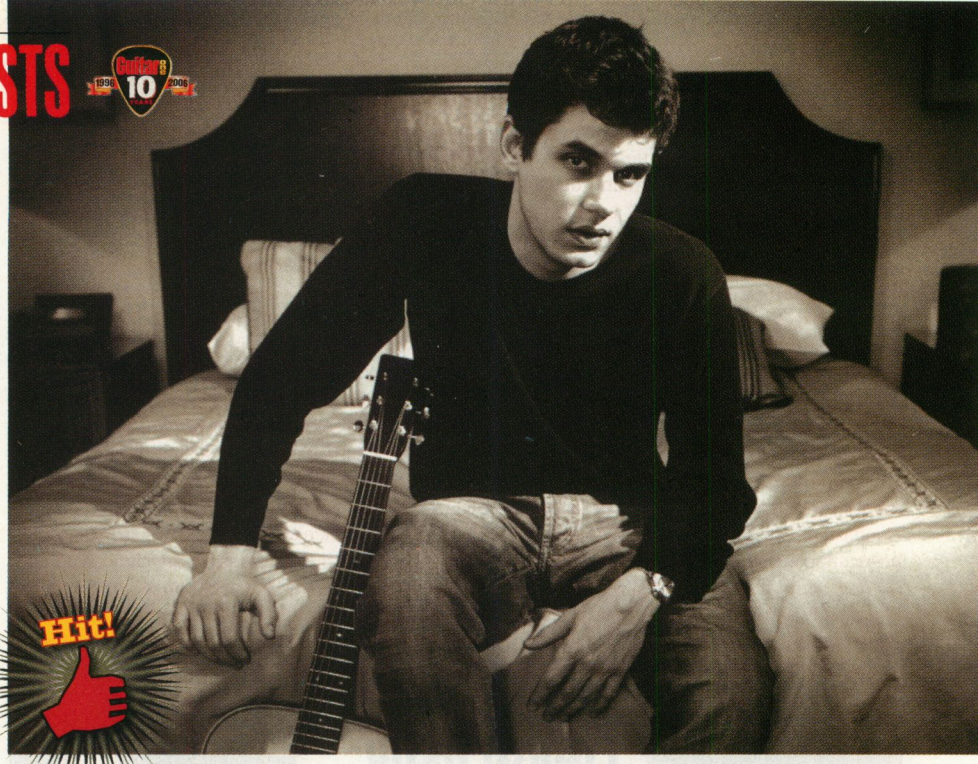


ALBUM *Superkala*: 124,119 sold
WHAT WE SAID "Now that sticking it out has paid dividends, was there ever a time when the band felt like giving up?" —CO
WHAT THEY SAID "I never thought of quitting this band, because I knew if I gave up on this I was gonna be a garbage man." —MARK WILKERSON
WHAT HAPPENED So, Mark, what days do you pick up the recycling, and do you take old appliances?



Injected May 2002

ALBUM *Burn It Black*: 100,120 sold
WHAT WE SAID "Knowing better than to hop on the high-gain bandwagon, the guitarists patiently twisted knobs to suit their more refined tastes." —CO
WHAT THEY SAID "I don't want to be riffing all day with no melody. Any band can sit in the studio and weld a bunch of riffs together." —JADE LEMONS
WHAT HAPPENED Many of those other bands are actually still making records.



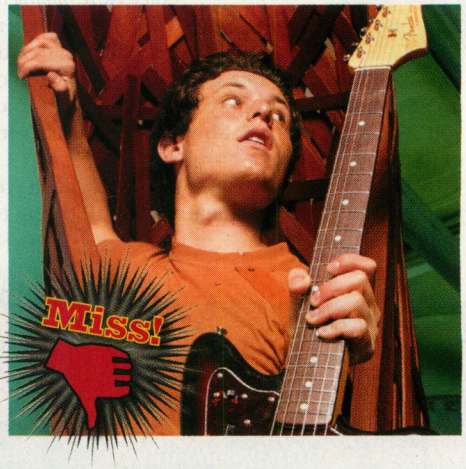
JOHN MAYER JUNE 2002

ALBUM *Room For Squares*: 3,968,614 sold
WHAT WE SAID "Before you dismiss Mayer as a Dave Matthews clone, wait for another one of his influences to weigh in: blues ambassador Stevie Ray Vaughan." —CO
WHAT HE SAID "I don't want to be a guns-blazing, stand-on-the-edge-of-the-stage, headstock-to-the-sky guitar player. I'd like to be a subtle guitar hero."
WHAT HAPPENED Well, "Your Body Is a Wonderland" happened, sending millions of girls running through the halls of their high schools trying to score last-minute tix.

EARSHOT JULY 2002

ALBUM *Letting Go*: 118,735 sold
WHAT WE SAID "Although all three guitarists in the band contribute to the sonic density, their rules are that simplicity and groove should never be sacrificed for what amounts to aural clutter."—BK
WHAT THEY SAID "All I need is a great-sounding guitar and a great-sounding amp."
—MIKE CALLAHAN
WHAT HAPPENED Unfortunately, the band as a whole needed a whole lot more than that.

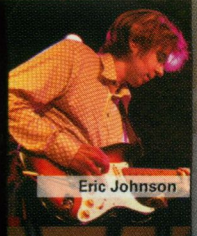




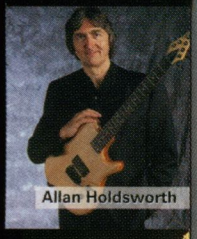
AUDIOVENT AUGUST 2002

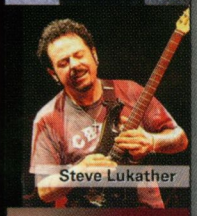
ALBUM *Dirty Sexy Nights in Paris*: 140,177 sold
WHAT WE SAID "With celebrated local bands such as Incubus and Hoobastank leaving a slew of A&R reps in their wake, it didn't take long for Audiovent to turn industry heads." —CO
WHAT THEY SAID "We'd only been playing our instruments about a week when we learned 'Smells Like Teen Spirit' together." —BEN EINZIGER
WHAT HAPPENED Perhaps a little more time in the woodshed would have resulted in a little more time in the limelight, huh, Ben?

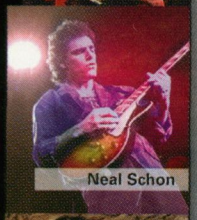
INJECTED: NEIL ZLOZOWER; MAYER: MELISSA PUNCH; AUDIOVENT: MICHAEL DiFILIPPO

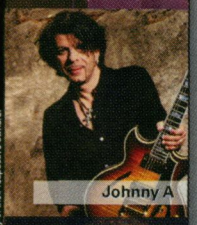

Eric Johnson

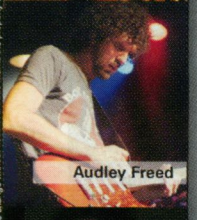

Kirk Hammett

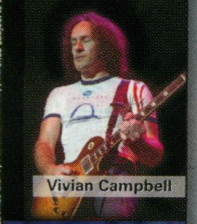

Allan Holdsworth

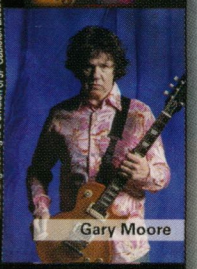

Steve Lukather


Neal Schon


Johnny A


Audley Freed


Vivian Campbell


Gary Moore

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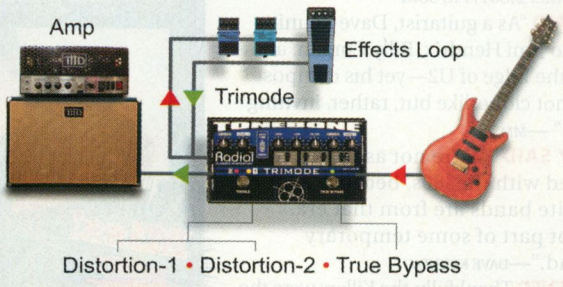
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BREAKTHROUGH ARTISTS

A SEPTEMBER 2002

ALBUM *Hi-Fi Serious*: 5,541 sold



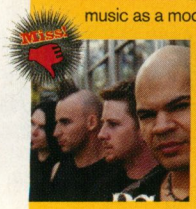
WHAT WE SAID "If you weren't in A, what would you be doing?"—MICHAEL MUELLER

WHAT THEY SAID "I think I'm pretty unemployable, really. But we're having more success than ever, so hopefully we'll carry this on for a few years yet."—MARK CHAPMAN

WHAT HAPPENED Perhaps a few career-counseling classes are in order?

Ra MARCH 2003

ALBUM *From One*: 188,706 sold



WHAT WE SAID "If we buy into the notion of music as a mode of transit, then Ra's debut album is a heavy-metal DeLorean set for ancient India." —CO

WHAT THEY SAID "I love that the sun, which is basically 500,000 nuclear bombs going off every second, can make you feel good when you walk out your door; it can both destroy you and console you. That's what we're trying to do with this band." —SAHAJ TICOTIN

WHAT HAPPENED It appears the intense heat of the music business got the best of Ra.

Socialburn APRIL 2003

ALBUM *Where You Are*: 89,052 sold



WHAT WE SAID "Socialburn seems ready to embark on a thrilling ride. Their major-label debut soars, dips, and twists with just enough danger to keep you holding on." —MM

WHAT THEY SAID "Whenever it comes to guitar discussions, it just doesn't work out. Somehow, we were just granted the gift of figuring out how to do what we do." —NEIL ALDAY

WHAT HAPPENED Putting Socialburn in our Breakthrough Artist section was itself a "gift" of sorts; that's the only explanation for this egregious misstep.



Evanescence JUNE 2003

ALBUM *Fallen*: 6,356,518 sold

WHAT WE SAID "The Lee and Moody songwriting team has created one of the best heavy-rock records to hit the scene in quite some time—epic and progressive yet loaded with hooks." —MM

WHAT THEY SAID "Honestly, I think I was born about 10 years too late. I listen to 'The Final Countdown' by Europe once a week, just for the hell of it, you know?" —BEN MOODY, 22

WHAT HAPPENED We're not quite sure, frankly—*Fallen* did land-office business, but the disappearance of Moody and the lack of new material raise a few questions.



MAROON 5

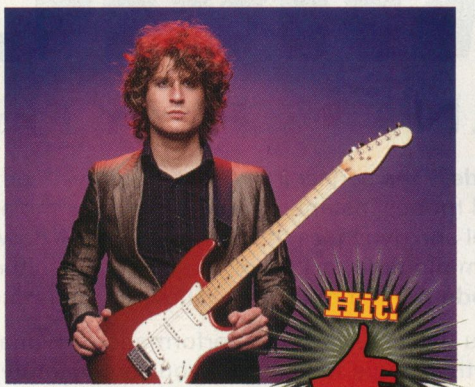
JANUARY 2004

ALBUM *Songs About Jane*: 4,113,052 sold

WHAT WE SAID "*Songs About Jane* is best described as live hip-hop—taut rhythms, heady melody figures, and staccato vocals—with pop songcraft heavy on sophisticated chord voicings. In short, Maroon 5 are rock's first neo-soul band and neo-soul's first rock band." —LORNE BEHRMAN

WHAT THEY SAID "You see bands sign deals. Everyone is throwing money and praise their way—and then two months later they're burnt out and nothing is going on anymore. You need to pay your dues if you want to survive." —ADAM LEVINE

WHAT HAPPENED Maroon 5 are proof that millions and millions of dollars can indeed make you a rock star.



THE KILLERS OCTOBER 2004

ALBUM *Hot Fuss*: 2,697,443 sold

WHAT WE SAID "As a guitarist, Dave Keuning owes much to Jimi Hendrix, Billy Corgan, and his favorite, the Edge of U2—yet his composite sound is not clone-like but, rather, inviting and familiar." —MM

WHAT THEY SAID "We're not ashamed to be associated with the '80s, because a lot of our favorite bands are from that era. But we're not part of some temporary '80s-retro fad."—DAVE KEUNING

WHAT HAPPENED Thankfully, the Killers were the beginning *and* the end of the '80s-retro thing.

THE MUSIC

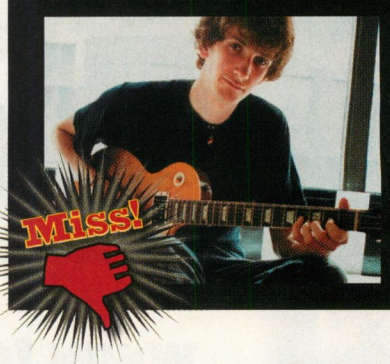
JANUARY 2005

ALBUM *Welcome to the North*: 39,800 sold

WHAT WE SAID "Unorthodox as their music may seem, Britain's the Music get it right. Thanks to a throttling rhythm section and some help from Robert Harvey's big voice, guitarist Adam Nutter manages to nail a deep groove on virtually every track." —BG

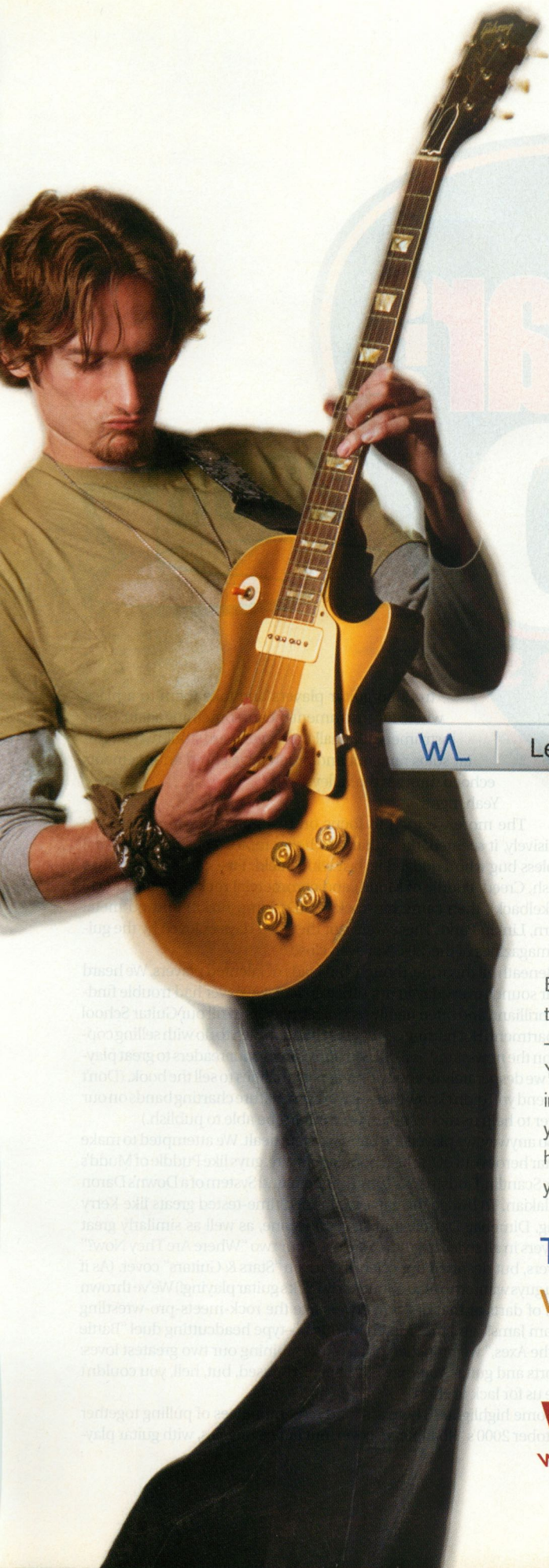
WHAT THEY SAID "I don't give a fuck about fame! I don't like attention, and I don't like crowds." —ADAM NUTTER

WHAT HAPPENED In the States, at least, Adam got his wish.



KILLERS & MAROON 5: NEIL ZLOZOWER

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WORKSHOPLIVE

The next generation of music education from the founders of the National Guitar Workshop.



By Bob Gulla

We'll be the first to admit it: we've made some bad choices at *Guitar One*. Flipping back through a handful of our past issues can be a trying trip, head-scratching in a "What were we thinking?" sort of way. But the truth is, growing up can be painful, and since we first started printing issues, a decade ago, we've felt our share of pain.

Fortunately, we've also managed to offset that pain with a good amount of pleasure. For every bad choice, we've made a couple of good ones, which is a huge reason we're still showing up in your mailbox and on your newsstand. Not many mags can boast a 10-year shelf life; in magazine years, a decade is a lifetime.

In this time, we've set about filling our pages with legions of guitarists, whether in the form of interviews, lessons, transcriptions, or the gear they've used. This hasn't always been easy. Finding commercially viable, technically proficient artists or notable stylists to populate these pages has been like finding a drunk in Salt Lake City. If we'd had the good fortune to publish in *any* other 10-year span, our choices would have been numerous: In the '70s, corporate rock flourished, and so did its arena rockers. In the '80s, metal came of age, and hair bands turned shredders into heroes. Even in the early '90s, you could make the argument that the bludgeoning distortion of early grunge, despite its heartless beat-down of hair metal, held at least a modicum of interest for players.

But then things got a little dicey.

Nirvana, whose own Kurt Cobain wrote sublime melodies on the guitar, opened the doors for a bunch of party crashers, few of whom could strum, let alone piece together a solo. And so there we were, left holding our guitars with our pants down, wondering what it all meant, wondering where all this post-grunge mainstream rock would leave real guitar players. Even metal crawled back under its rock.

Then came Lilith Fair and the so-called Year of the Woman. And boy bands. And amid all this crap came *Guitar One*—led by fearless editors like Wolf Marshall, Jeff Schroedl, and Troy Nelson—galloping dramatically over the horizon, axe raised to the sun, expecting to rescue downtrodden guitar players and take them to a place where the instrument meant something again, to an instrumental Valhalla, a heavenward studio where guitar solos rang out and progressive chord arrangements echoed through the valleys.

Yeah, right!

The more we tried to focus on real guitar playing, the more decisively, it seemed, the guitar was being repressed, squashed like a hapless bug who'd dodged its last windshield. First came post-grunge (Bush, Creed, Puddle of Mudd) and commercial rock (3 Doors Down, Nickelback); then came rap-rock (P.O.D., Limp Bizkit) and nü metal (Korn, Linkin Park). These were not the salad days enjoyed by the guitar magazines of the '80s. Not even close.

Beneath all this tripe, though, hid loads of talented players. We heard their sounds every day in our office. In fact, we never had trouble finding brilliant, and often highly technical, players to fill our Guitar School department. But putting *G1* together had as much to do with selling copies on the newsstand as it did with introducing our readers to great players; we desperately needed popular personalities to sell the book. (Don't pretend you didn't know that—if we didn't feature charting bands on our cover to help us move copies, we wouldn't be able to publish.)

So anyway, we played the hand we were dealt. We attempted to make guitar heroes out of the best popular players, guys like Puddle of Mudd's Wes Scantlin, Godsmack's Tony Rombola, and System of a Down's Daron Malakian. To bridge the gaps, we tapped time-tested greats like Kerry King, Dimebag Darrell, and Dave Mustaine, as well as similarly great players in all styles of guitar. You loved our two "Where Are They Now?" covers, but despised our celebrity-driven "Stars & Guitars" cover. (As if you guys wanted to read about Andy Dick's guitar playing!) We've thrown lots of darts at that one. On covers like the rock-meets-pro-wrestling "Slam Jams!" and the "March Madness"–type headcutting duel "Battle of the Axes," we branched out a bit, combining our two greatest loves: sports and guitar. You may have been confused, but, hell, you couldn't cite us for lack of effort.

Some highlights? There are fond remembrances of pulling together October 2000's "Road Rage" cover, out in Los Angeles, with guitar play-


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"If you're a guitarist, you don't want to listen just to guitar music. You'd want to understand the evolution of jazz, the evolution of rock from rhythm and blues, and the effect ethnic music had on it." Andy Summers, Vol. 3, 1996

ers from System, Metallica, Kid Rock, and Powerman 5000 (yeah, they were popular then, too), who all were on one massive tour. We posed them around an 18-wheeler, to symbolize life on the road. Yeah, pretty deep. And while that issue tanked, we realized then that we held some sway in the marketplace, what with all that talent willing to jump into the photo. Years later, Dave Rubin, our fine former blues editor, did a great piece on some of the last remaining Delta blues players, a group that includes Hubert Sumlin, Robert Lockwood, and Homesick James. Seeing all that venerable talent in one place gave us a strong sense of purpose, and let us know that there were still many stories to be done. We set out on a course to bring our fast-growing subscriber base the kind of editorial you couldn't find anywhere else. From there, the sky was the limit: Jeff Beck, B.B. King, Sabbath's Tony Iommi, AC/DC's Angus and Malcolm Young, and many, many others.

Despite the paucity of new talent on the scene during the last decade, we've always kept a positive attitude. "Someday soon," we'd think aloud, "we could herald the return of the guitar hero." As dead as rock music was, we saw little blips on the flat line. Capable guitar bands started to emerge from the shadows, even if the rock scene and radio didn't welcome them.

At the turn of the century, the scene finally burped up real metal again. The mighty Slipknot, Shadows Fall, and Lamb of God grabbed us by the lapels and shook. To say we were happy to hear these bands and their ripping riffs, headcuttin' leads, and dueling harmonies was a huge understatement. It was the long, tall drink we were waiting for, and, as you know, we've thrown these bands and others like them on our pages as often as possible. Since then, hardcore, metalcore, thrash, death metal, and prog metal have all returned—and the landscape now rages with savage decibels. Relief.

Having spent the last 10 years biding time in a climate hostile to super-skilled guitar players, the editorial posse at the *G1* office, now led by Michael Mueller, is finally seeing glimpses of excitement, and therefore we're all breathing a little easier. We've stuck it out through the toughest decade in the history of rock guitar playing, and now we're prepped for what we truly deserve: a return to guitar glory.

TOP 10 GUITAR ONE INTERVIEWS

So just how do you encapsulate 10 years of cutting-edge interviews into a single feature? The challenge was great enough on its face, but when we started culling the pages of nearly 300 feature stories with many of the top names in all of guitardom, we realized the task was a futile one. So we came up with a couple of simple guidelines to help ease the pain. First, there was no double dipping. If an artist appeared in our Best of Guitar School feature, then he wouldn't be featured here too. Second, we wanted guitarists featured here to be worthy personalities; that is, either of legendary stature, like Steve Vai, B.B. King, or Jeff Beck, or heralded for having made an indelible stamp on the guitar landscape in the last 10 years, such as Munky and Head from Korn or Rage Against the Machine's Tom Morello.

The resulting list thus represents a diverse and impressive–if small–sampling of the many wonderful guitarists who've graced our pages during our existence. We hope that you enjoy your trip down memory lane as much as we did.

STEVE VAI

By Wolf Marshall
[From Issue #2, 1996]

In this First Shot interview, Steve Vai tells Guitar One *founding Editor in Chief Wolf Marshall which guitarists he considers essential listening, and why.*

Jeff Beck: When I want to sit back and listen to some guitar music, any of those early Jeff Beck records like *Blow by Blow* or *Wired* is perfect. There's nothing too crazy there, or too jazzy, too fast, or too wild. It's tasty, a good middle ground anytime.

Roy Buchanan: I was really into the big, heavy guitar sound—you know, the Zeppelin-type sound and the Hendrix thing. When I listened to Buchanan, he had this thin Telecaster sound, but it was beautiful—he was playing melody. Also, he would purposely use faults and noises here and there. *A Street Called Straight* is a great album—with his version of "If 6 Was 9."

Jimi Hendrix: Naturally, I would pick some Hendrix, and, unequivocally, I would pick the live one, *Band of Gypsys*. One of the most devastating guitar records in existence!

Michael Hedges: Any Michael Hedges record is amazing. *Breakfast in the Fields* and *Live on a Double Planet* are a listening treat for any guitar player.

Joe Satriani: Anything by Joe Satriani! I rank his stuff very high—it's real guitar playing. It's hard to pick one or two albums because I love little elements of each. *Not of This Earth* has some really good music on it, *Surfing with the Alien* is more pop, *Flying in a Blue Dream* as a whole. Check out the live album [*Time Machine*], and you're



NEIL ZLOZOWER



Steve Vai's latest CD, Real Illusions: Reflections, is available on Red Ink Records. Photo Copyright © 2005 Larry DiMarzio. All rights reserved.

"I started playing guitar because I wanted to make a contribution to the music world and to the arts of America.... Ah, fuck it—I just wanted to get chicks." Marty Friedman, FEB/98

gonna hear something incredible—*nobody* can play something like that live.

Yngwie Malmsteen: I think *Rising Force* is a real masterpiece. For that style and that sort of thing, it has such tenacity, and it's also one of those records that elevated guitar technique.

John McLaughlin/Mahavishnu Orchestra: *The Inner Mounting Flame! Birds of Fire*, too, but definitely *The Inner Mounting Flame* because "The Dance of Maya" is too cool, man.

Led Zeppelin: *Led Zeppelin II* is such an influential album—"Heartbreaker," "Whole Lotta Love" and all that stuff. It's rock with integrity, without any stupidity.

Ted Greene: If you can find his *Solo Guitar* album around, this is an amazing record. When I first heard him, I couldn't believe it was a guitar—I don't know how he gets that sound out of a Tele [*laughs*].

Lenny Breau: I highly recommend listening to *Five O'Clock Bells*. Lenny Breau was a genius—inspired and really loose. I loved how he used the guitar as an extension of his inner freedom, because, obviously, on the outside there were a lot of trainwrecks going on. But when you listen to him play, you hear what kind of guy he really is.

Philip DeGruy: This is a new find—the album is called *Innuendo Out the Other*. He's a nut; it's solo guitar, and he plays songs like "My Girl," "If I Only Had a Brain," "They Can't Take That Away From Me," and "Wooly Bully." It's bizarre, I can't explain it—the things he does have to be heard to be believed.

Steve Vai: And if you're into a little more aggressive, indulgent guitar playing, you may want to listen to [my new record] *Alien Love Secrets* [*chuckles*].

DIMEBAG DARRELL

By Jack Colby [From Vol. 4, 1996]

The following excerpt is from Guitar One*'s first-ever interview with Dimebag Darrell.*

What three riffs changed your life? "Crazy Train" definitely changed my shit. Van Halen's "Light Up the Sky"—make that all of *Van Halen*. That kicked my ass. The older you grow, the more you mature; you hear the heart and soul put into this shit. And Sabbath, man—I want to say "Heaven and Hell." I can't do just three! Let's say "Mob Rules," too. And "Parasite" by Kiss. And "The Rage" by Judas Priest. When we used to play clubs, it was three one-hour sets a night, seven nights a week. I probably used to know five million cover songs, but not the ones that everybody else would hear on the radio.

What were the first songs you learned to play? The first was "Smoke on the Water." And Clapton's "Cocaine" was easy because you could jam on it. That's the most satisfying thing when you're trying to learn how to play guitar. Everybody can hum a tune, but to be able to sit down and chord it or get it to come out of a guitar—that was exciting. It still is.

Is there something special about playing with your brother Vinnie? The deal is, the connection between us is umbilical. We're hooked up, we're focused. I can hear things when he's just jacking around on the drums. I'll go, "Dude,





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"We still have our 'Stairway to Heaven' and *Dark Side of the Moon* to write." Eddie Van Halen, APR/98



NEIL ZLOZOWER

that's a badass part! Check out what I'm hearing to go with that!" We just feed off each other.

At what point did you emerge as a stylist? Well, I was playing all those cover songs every night—that's a hell of a workout. Looking back at it, I was young; I would just jump out of bed, no problem, go have a great day, and then jump up onstage and jam three one-hour sets a night. What happened over time is that I'd be coming up with my own things while jamming. I'd be fitting new ideas into those songs. Like, instead of the solo being note for note every night, it would start to change and unravel into something new. I'd stick to the main parts, or maybe the opening statement of a lead, and then just kind of lose it—go from there and slip into my own mode.

Playing in a cover band gave you the opportunity to develop in public, as opposed to in your garage or bedroom. Absolutely, man. And when I first got a wireless system, that was the end of it—I'd play on tables, on the bar, anywhere. It was always just a party, man, but I was always focused on my playing. After the *Far Beyond Driven* tour, I wanted to get a jam room set up in my house and move back toward my roots of playing covers. Because when you get on the road, man, you play the same 15 songs over and over. I understand that people expect to hear the solos like they've heard them on record, but you have to slide out a bit sometimes and just go off.

On *The Great Southern Trendkill*, you got many different guitar tones. Yeah, man, every song would get its own treatment. But it's not like I was messing with all these different pedals and trying to get the perfect sound. You know, you play your ass off and you're not really thinking about it. And then you listen back and you're like, Man, there it is—if I sit here and fuck with it anymore I'm going to lose a lot of the honesty. That live feel is the toughest thing to get on tape. You know that "Is it live or is it Memorex?" commercial? Well, it's always Memorex, but if you can get it to *sound* live ... fuckin' A.



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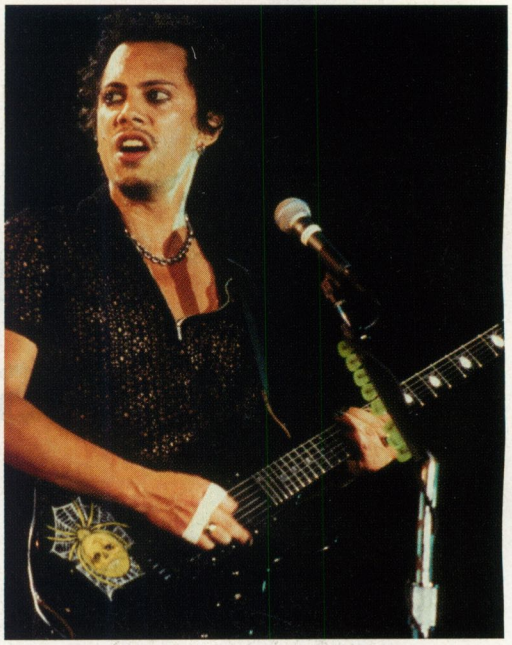
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"If I had known I was going to influence so many guitar players during our '70s tours, I would have practiced more!" Ace Frehley, JAN/99



KIRK HAMMETT

By John Stix [From October 1997]

In this First Shot interview, Metallica's Kirk Hammett tells of how he discovered guitar, his earliest achievements on the instrument, and how the guitar helped to shape his identity as a young man growing up in the Bay Area.

What were your earliest experiences with the guitar? My first impression of playing the guitar was seeing my five-year-old cousin playing air guitar to some country thing his parents were listening to. We were playing in the basement of my house, and he was like a year older than me, and all of a sudden he jumps up on this old wooden table, pretending to play guitar and making guitar sounds, and I thought, "Wow, he's really cool, doing that."

Then, my brother started playing guitar, the Beatles. He had this really bad acoustic, and even then, I could tell it didn't sound quite like it was supposed to. I think a lot of it had to do with the fact that he played it out of tune all the time.

What was your first guitar? It was a cheap Montgomery Ward Strat copy. The pickups had gold aluminum foil on them, and there wasn't even a name on the headstock.

What was your first real show-off song? "Purple Haze." I bought a lot of music books. Back then it was difficult to learn how to play guitar—much more difficult than it is now, where every song is available in TAB two weeks after it comes out. Back then, you had to rely on your ear.

How old were you when you started playing guitar? I was 15, very introverted, and didn't have any friends. I was very self-conscious. I felt very strange because I had lived in San Francisco, and then moved to the East Bay, and things were so different for me—it was the equivalent of culture shock, and I became very shy because of it. I had glasses, long hair, I listened to Jeff Beck with Jan Hammer, Hendrix, and Cream, while everyone else was into Elton John.

Was music giving you an identity, a place to belong? I did it more because I felt closer to the music that I was listening to. It was me literally sitting there with my turntable. I would play those songs and pretend that I was Jimi

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Hendrix or Michael Schenker or Jimmy Page and just rock out to the records.

Has your relationship with the guitar changed over the years? Definitely. I know what I need to do to accomplish certain goals. I think I've gotten better at practicing. At times, I would just flounder around and not really go in any certain direction, until I would just stumble onto something I was looking for. Now, I specifically know how to achieve what I'm after.

Have you ever felt that you've gotten more attention than you deserve compared to the players who where your heroes? Oh, absolutely. I've always thought I was very overrated, and to this day I still think I'm overrated. There's probably a lot of people out there who will agree with me [*laughs*]. But I still woodshed, and I'm still very motivated. I'm still in my quest for knowledge as far as guitar playing is concerned; I still try to learn as much about what I'm particularly interested in at the moment. When I hear something and think to myself, "Shit, I can do better than that," I sit down with my guitar and try to do it.

VAN HALEN

by Jeff Schroedl
[From April 1998]

When Van Halen announced that Gary Cherone was taking the vocal reins, it was big news—big enough for Editor in Chief Jeff Schroedl to hop a plane to L.A. and visit Van Halen's 5150 studios to get the story on Van Halen, Version 3.0.

Did you spend a lot of time jamming together and developing a chemistry as a new unit, or did you start the writing process right away? Eddie Van Halen: We started writing right away, and Gary and I just bonded. I never told Al or Mike this, but I just knew that he was the right guy for us as a band. We clicked before he opened his mouth. I just looked at him and saw a beautiful human being. No L.S.D. [*Lead Singer Disease, a favorite Eddie-ism—Ed.*], no prick attitude, and then when he did open his mouth—wow! The first day we played through four



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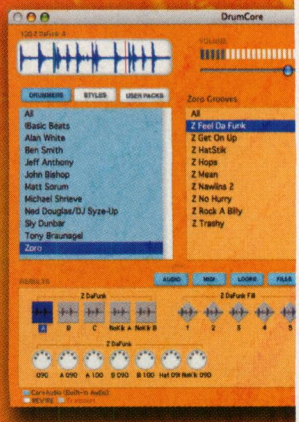
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"There is a side to me that is so lost and helpless, trying to say that, yes, I do play the guitar and I am still alive." Jeff Beck, MAY/99

Roth-era songs, four Sammy-era songs, and I forgot to tune down. He sang "Don't Tell Me What Love Can Do," which we even tuned down on the record for Sam.

Gary Cherone: So this bastard doesn't tune down for me! [*laughter*]

EVH: I just forgot because he was blazing through it. We took a break, I went into the bathroom, and Al started playing [*mimics drum groove from "Without You"*]. I kind of heard it while I was sitting on the pot, and Gary started singing, "Hey you, wake up, get yourself together." We wrote that song the first day we met.

GC: It fell into place; it wasn't a process. I remember the first or second day, Eddie showed me so much stuff that I absolutely couldn't swallow anymore. We did most of our work up here [at the 5150 studio], but since I was staying at the guest house, I would go over to Eddie's house, and he would be either sitting at the piano or with the guitar playing stuff he had been creating over the past few days.

Gary, when Van Halen first came out, were you a fan? **GC:** I was in my first cover band around that time—1978 or '79. We did everything from Queen to Zeppelin to the Who, but we also did "Dance the Night Away." But just being in a band, any guitar player that you're playing with is. . . .

EVH: You've got to be kidding me. That's my least favorite song.

GC: Really?

EVH: Well, you know how you have a vision. It just didn't turn out the way *I* wanted it to.

GC: But anyway, every guitar player I've played with worships Eddie at the altar.

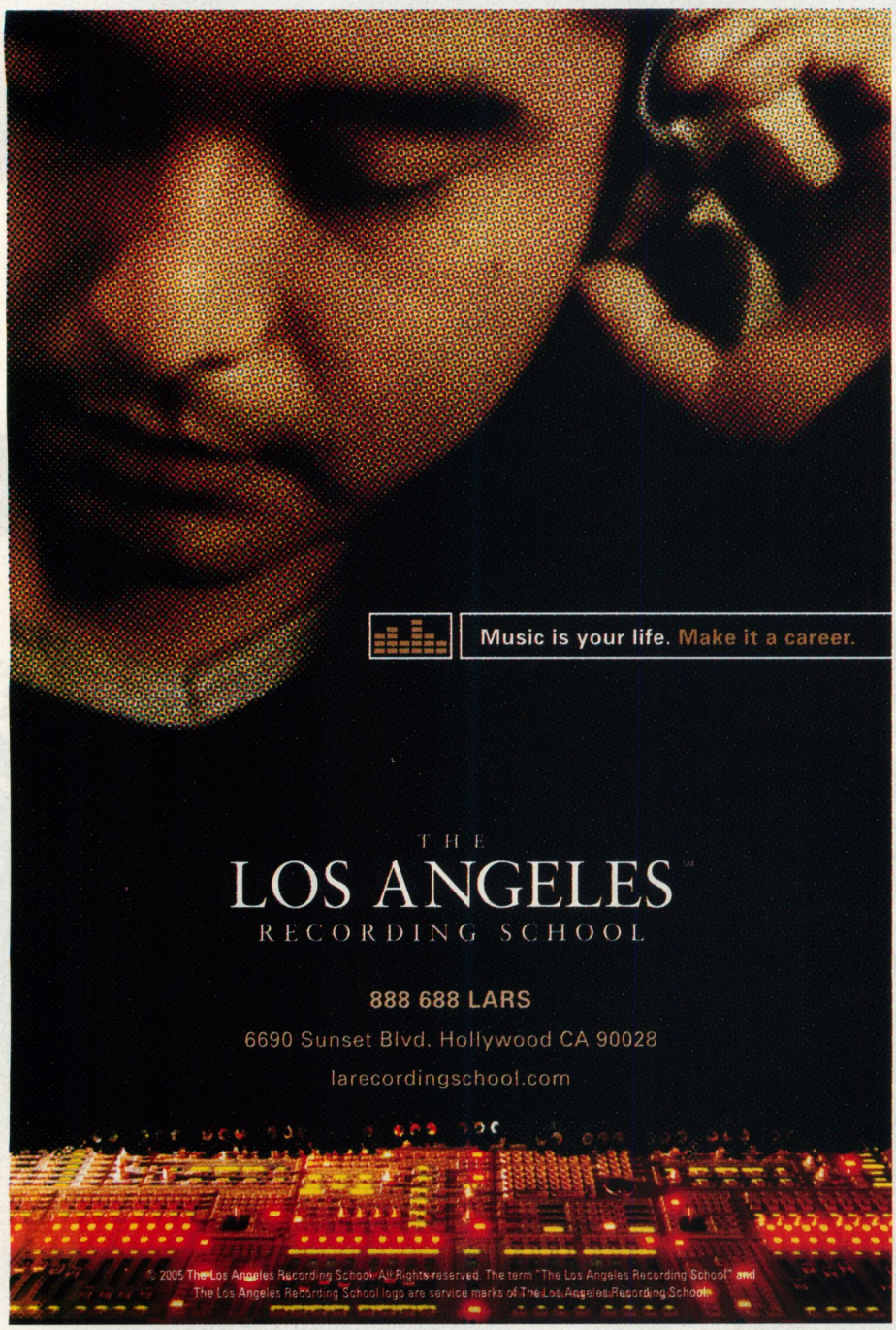
Gary, in your opinion, what are Eddie's three most impressive talents? **GC:** [*pause*] Enthusiasm. He has the enthusiasm of a teenager. I've never said this about him, but no one around him can keep up with his enthusiasm. I'm trying to stay above the water just to keep up with him. *He* can't even keep up with his ideas. They're endless. They're brilliant. He never takes a piece of music for granted, and he's certainly one of the few people who are very grateful.

EVH: You have to be. I thank God every night.

GC: In working with him, he's to the point where he'll sacrifice his idea for someone else's idea, and sometimes that's not the best idea. I wish he would be a little stronger for his idea because I know it's the right idea. But he's willing to hear everybody and try everything, even if it takes a day or two days, or a week. But it's the music coming out of him. If he put down the guitar today and tried to become a piano player, he'd be brilliant at it. The guitar is just a medium for him. People find ways to communicate with other people, whether they're expressing love or anger or whatever. A dancer can dance better than he or she can talk. Eddie tells a story through his music.

Have there been any growing pains in your collaboration? **EVH:** The pain is going away [*laughter*]. I don't need a hip replacement now—I was carrying two singers before. We're both just really insecure. We both came from a similar, deep down, suppressed place. Gary behind Nuno and me behind two singers who loved to just keep me drunk in a corner and say, "Hey, just give us the riffs and shut up." But we're both just very nervous and insecure people. I always throw up before we play because I get so nervous, and Gary pisses. I can just imagine our first gig. Someone will yell, "Five minutes! The lights are down!" and he'll be in the stall next to me.

GC: It's funny—when Eddie first showed



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Photo by Karl Larsen

me stuff, he would say, "Do you like it?" The stuff was brilliant, but I'm going, *"Well...."* Now we have somewhat of a confidence.

EVH: We're still insecure, but now we don't care anymore. We're not afraid of being afraid anymore.

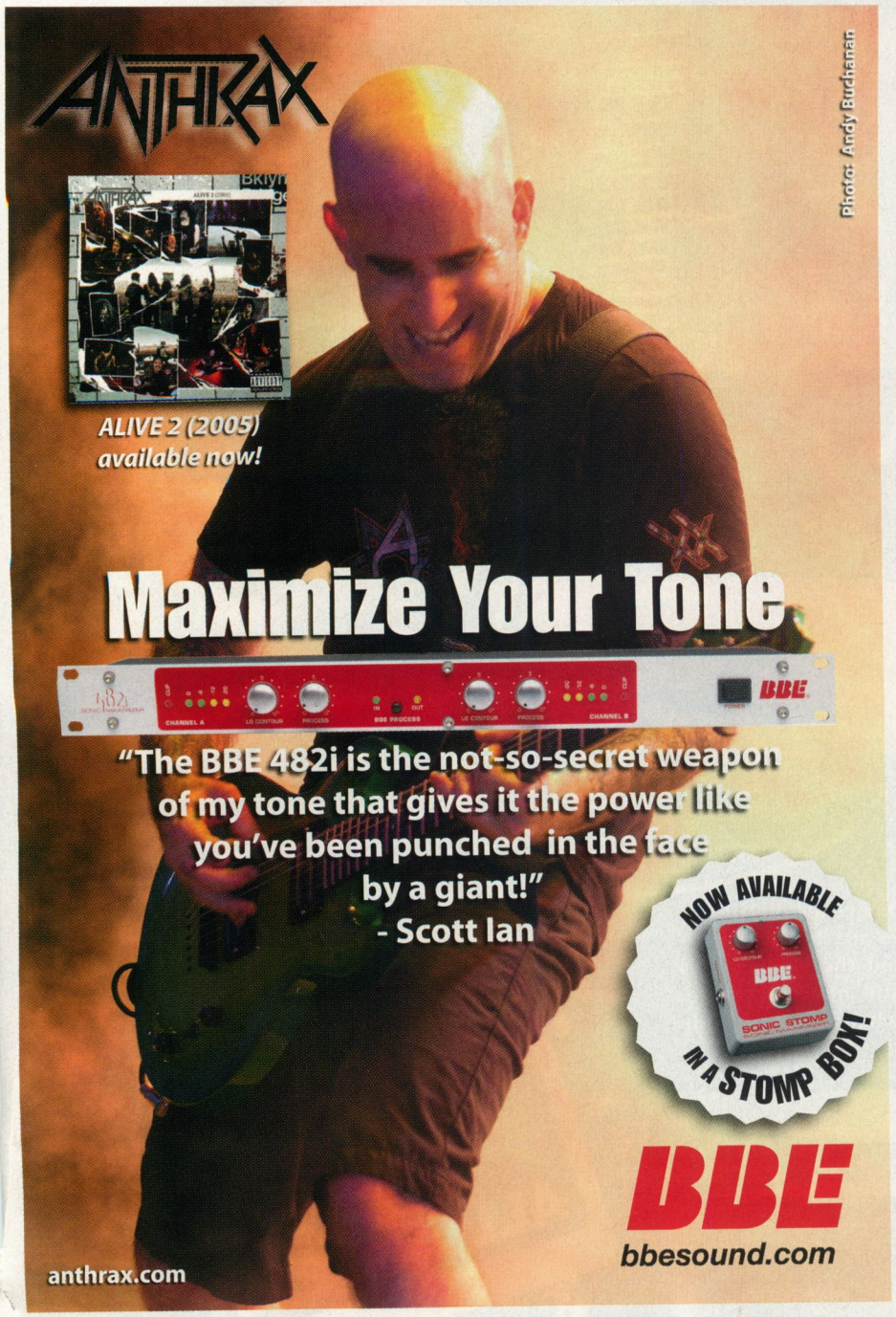
GC: I think during the initial honeymoon, everything's great. Now, we're working—it's not *work*—but we're working and enjoying the collaboration.

Overall, how is this album a new plateau?

EVH: It's got depth. You cannot listen to it once and grasp it all. You have to read the lyrics, otherwise you're missing half of it. I think this is the deepest we've gone, and we couldn't have gone there without Gary. For the first time in my life, the words pushed a button in me, and it opened a whole new world. That's why we titled the intro "NeWorld," because it is. I get goose bumps just thinking about it.

"The first rule of music is: If you feel it, people are going to feel it. If you don't feel it, why in the hell should they?" *Carlos Santana, AUG/99*





TOM MORELLO

By Jeff Schroedl [From June 1998]

Tom Morello is living proof that there are new sounds to be gotten from the guitar. Though he's certainly not the first guitarist to experiment with bizarre noises and unorthodox techniques, his efforts are groundbreaking—perhaps even the most significant development of the '90s. We visited with Morello to get the lowdown on his formative years and his unconventional techniques.

Who are your biggest guitar influences? I've always been into the way Jimmy Page and Jimi Hendrix have a core of traditional guitar playing, then go off into this crazy thing in their solos. Another player who's had a huge influence on me is Andy Gill, from Gang of Four, who deconstructed the guitar in a way that really made me think. It always sort of sounded like he was playing a different song than the rest of the band. When I first heard his playing, I thought it was awful; only later did I realize the genius of it.

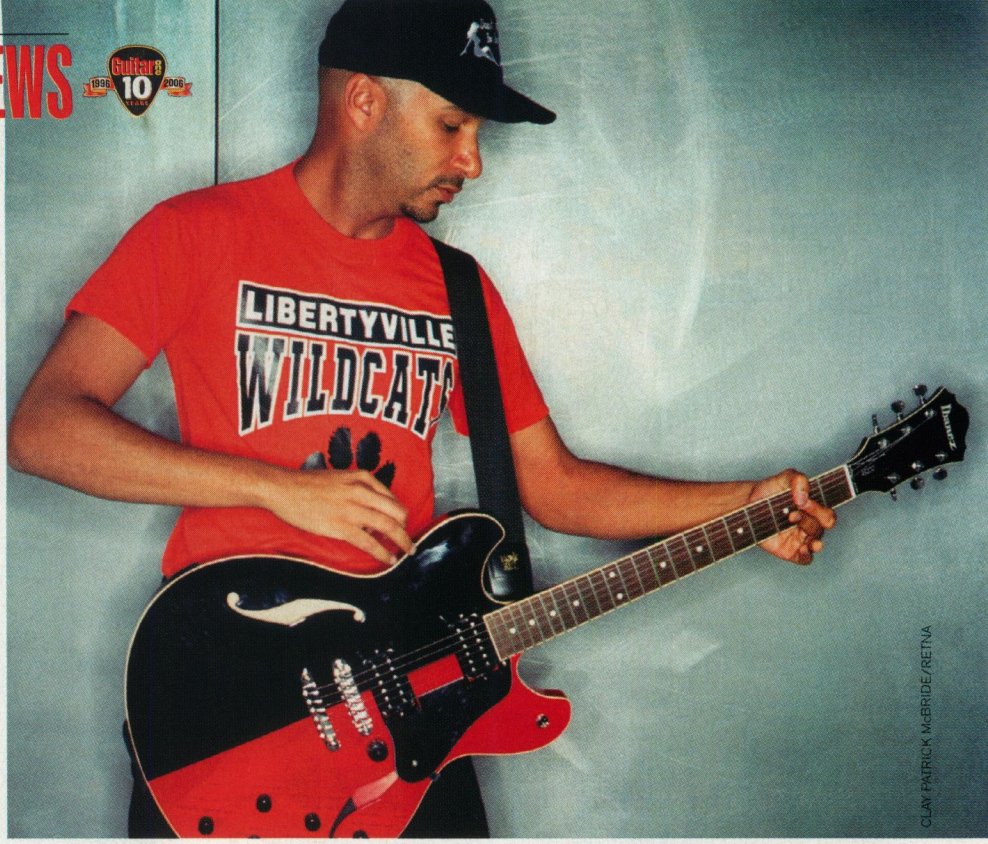
Tell me about the milestones in your own development as a player. The first one would be the realization that I didn't need to have the money, gear, or technique of a Jimmy Page or Yngwie Malmsteen to make powerful music.

The second milestone occurred when I heard rap music for the first time. I was 19 years old and in Europe, when in a record shop I discovered "Revival," by Grandmaster Flash & the Furious Five. I immediately bought the 12-inch, and that literally changed my life—ever since, it's been important for me to incorporate rap into my music.

Thirdly, there was my political awakening, in high school and college, which inspired me to mix politics and music, as folk artists like Woody Guthrie and Bob Dylan—as well as rap artists like Public Enemy—had done before me.

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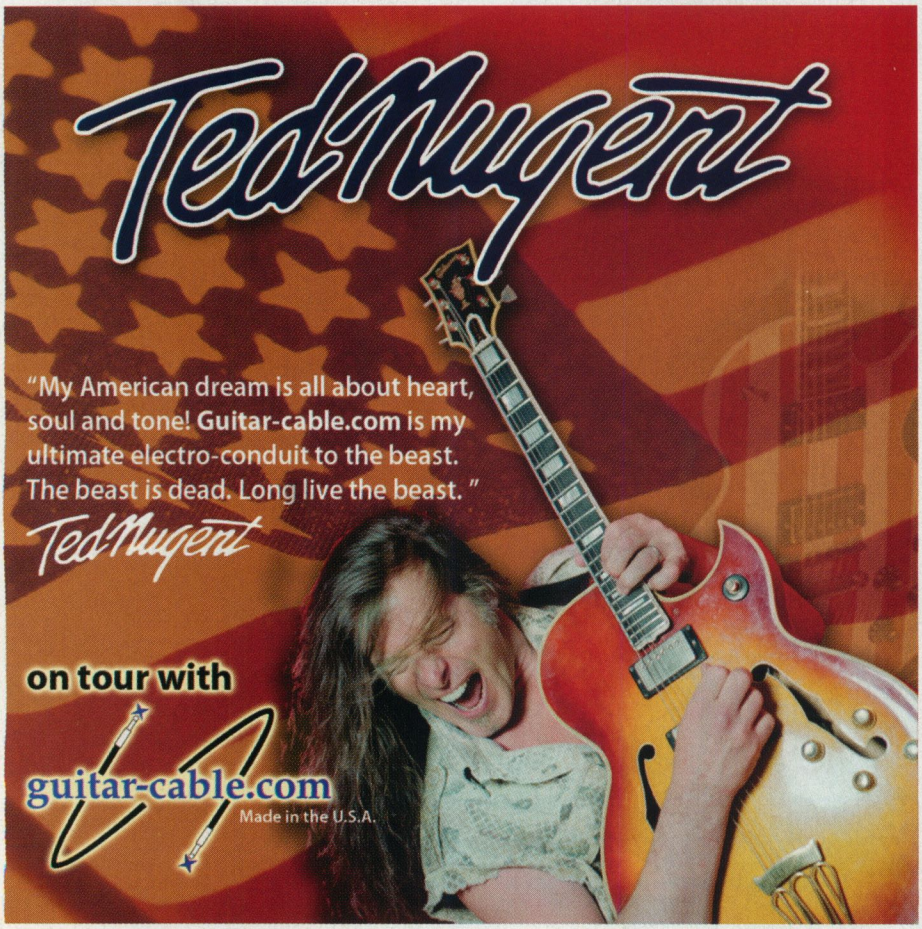

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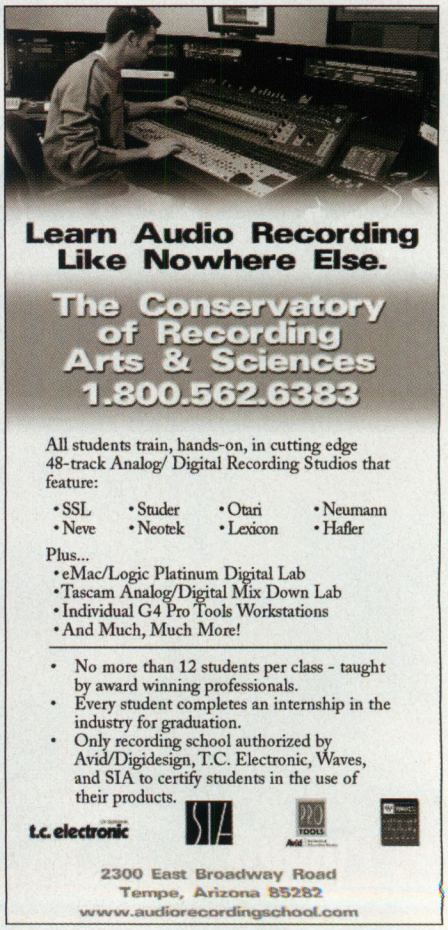


CLAY PATRICK McBRIDE/RETNA

How, specifically, did you develop your unique style? Rage has a hip-hop influence, so I looked to artists like Terminator X, the Bomb Squad, Public Enemy, Jam Master Jay, and Run-D.M.C. for inspiration. I also turned on KDAY [a Los Angeles hip-hop station] and checked out the noises that DJs were making. Then I tried my best to approximate all these sounds on guitar. That really took my playing to another realm: I began to think of the guitar not in terms of chords, notes, and scales but as a piece of wood with six wires and electronics that could be manipulated in a variety of new ways; my toggle switch became a DJ's kill switch. So I began to craft songs out of the noises and textures I'd discovered.

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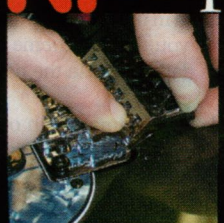
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Brad Whitford of Aerosmith

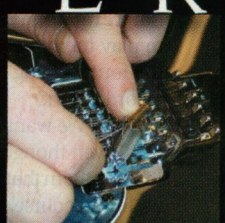
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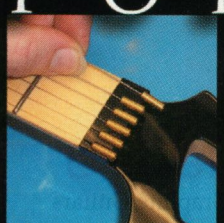
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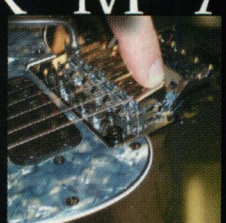
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"I'll tell you right now: if I was younger and I had a Nintendo instead of a guitar, I might be a great Nintendo player by now." Steve Vai, OCT/99

KORN

By Spencer Abbott [From April 2000]

Korn helped reshape the sound not only of heavy music but of alternative rock in general. Of course, what makes Korn's sound unique is the nightmarish collective guitar sound of seven-stringers Munky and Head, whose styles are less about leads and more about ill-bient textural madness. Indeed, their riffs often sound like those of Steve Stevens, Adrian Belew, and Steve Vai tossed in a blender set on "frappe." However, on their band's latest opus, Issues, *the two axemen branch out from their signature heavy chunk to incorporate a wider array tonal weirdness.*



So, tell us how *Issues* came about. Munky: We pushed ourselves to try different stuff, even if it didn't sound right. We'd be like, "That's gonna sound stupid." But then, after trying it, we were like, "Wow, that arrangement works nicely." We had six months to write this record. But when we walked into the studio we had nothing. We set up our equipment, picked up our guitars, and just stared at each other. Nothing. There was tension, like, Well, what's gonna happen? But then I remembered this one riff, and I brought it to the table, and that stirred things up. Thank God! After that, we always had our cabinets miked, in case anything happened!

Head: All I know is that when we went in, we wanted *Issues* to be a little heavier than the last record.

Are you in a different place now then you were for *Follow the Leader*? Munky: I really, honestly in my heart feel like we've put out one of our best records ever. I think it's shown our growth as people. Two years ago, we were just starting to experience success. We never had money before, and it started creating problems. And we were partying and having a good time—you can hear that on *Follow the Leader*. But for *Issues* it was like, "Let's take this one and get serious with it. This is our career."

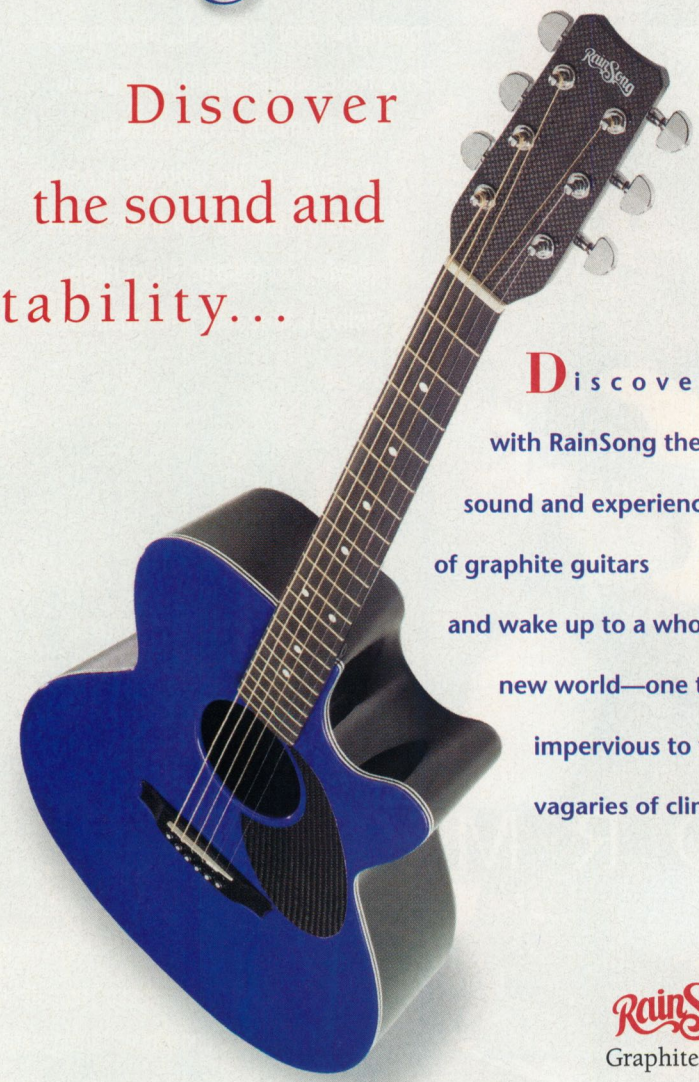
Head: For me, this next tour is gonna be the hardest one for me, because I've got a baby daughter now, and we've gotten real close. When she was born, I was still touring a bit, but I've been home for a while now, and we've clicked pretty well. It's like having two families: I've gotta live with these guys out on the road. But we actually get along pretty damn good.

You guys are having fans pick out the set lists for your upcoming Sick and Twisted Tour, right? Munky: Yeah, over the Internet. We're gonna compile all their entries through a computer, so it'll be like, if fifty-nine percent of people want to hear "Blind," we'll put it on the set list. But we're gonna put them in the order we want to play them. I can tell you that the theme of the tour is going to be dark, because the new record is dark.

Head: We want to keep it intimate with our fans. Even though we've gotten bigger, we like to show them that we're doing this for them. For us, too, of course, but we'll never forget that if it wasn't for them, we wouldn't be here. I'm not a "rock god"; I'm just some lucky fat kid who started playing guitar and ended up here.

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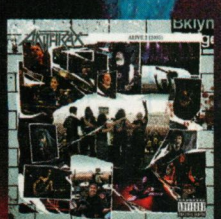
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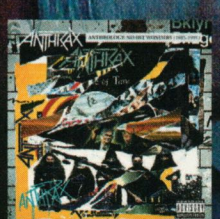
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GUITARS

Photo: Andy Buchanan

"The guitar is just a wonderful instrument. It's everything: a bartender, a psychiatrist, a housewife. It's everything, but it's elusive." Les Paul, NOV/99

JOHN FRUSCIANTE

As told to Dale Turner
[From April 2001]

When you're engaged in a conversation with John Frusciante, you can't help but wonder whether or not there's anybody on the planet who's more comfortable in his own skin. It's a peaceful frame of mind highly conducive to creativity that Frusciante exudes, achieved through years of profound introspection. But this is no "spoiled rock star," enabled to lead a certain lifestyle due to his band's massive record sales. The well-documented "dark years" Frusciante spent away from the Red Hot Chili Peppers (1992-1997) more than prove his commitment to art.

When Frusciante discusses music—and art, in general—he often cites the contributions of spirits, the role of colors, and the necessity of staying pure. Here, the guitarist reveals the significance of his artistic vision—the essence of where he's coming from.

PURITY "I used to always see things in the outside world as being 'the enemies of an artist.' I don't see it that way anymore. To me, everything an artist needs is inside of himself, and it really doesn't matter what's going on in the world. Nothing else matters. You don't need to have things perfect, you don't need to have a lot of money or a beautiful girl. If your job in life is to create, you can find inside yourself what you need to make beautiful art or beautiful music.

"But you might have to clean yourself out, spiritually or physically. You gotta constantly purify yourself, living in the city, around human beings. There might be people close to you who affect you inside yourself in such a corrupt way that it screws with your ability to do what you do. But if you make sure that the people who are close to you are good people who are there for you and love you, you can create your temple everywhere you go."

COLOR "I feel that when I play the guitar, write songs or write lyrics, I'm writing in terms of shapes and colors as opposed to the actual geography of the guitar. This was a big deal to me when I was 21 years old. I had a big breakthrough where, in my head, I sort of threw away a lot of unnecessary technical knowledge—looking at things technically—and started thinking of music purely in terms of color and shape. It totally opened up my playing. That's pretty much where my style came from: the realization that music was colors and shapes, and it wasn't something that was 'progressing.' It wasn't something people were getting better and better at—like how computer technology gets better and better. That's not how guitar playing is. Music is something that is in the air, and it's something that, as you get better as a musician, you get better at being able to translate these things that are in other dimensions, that are shapes and colors and that are real."

SPIRIT "The subject of 'spirits' comes up a lot when I talk about myself because I'm very influenced by that world, and I pretty much consider them largely responsible for my music and lyrics. I consider myself only responsible for working hard at being able to make myself open to the feelings that they have to offer me, and the ideas that they've

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"The bottom line is that there was only one Stevie Ray, and there's only ever going to be one Stevie Ray." Kenny Wayne Shepherd, DEC/99

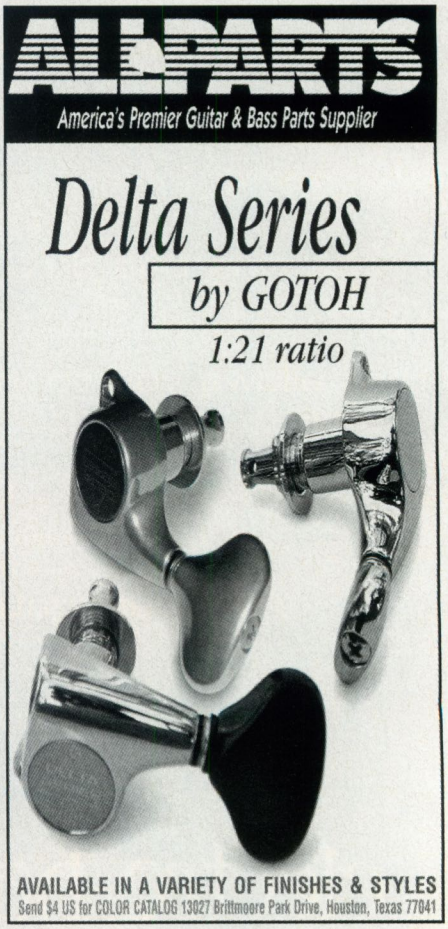
had to give me. I've lived my life in a certain way, so I've been able to hear their thoughts, and I know how the ones that are close to me feel about things. I try to do the best in my life to work for them. I mean, they're what have made my life meaningful, up to this point. I'm just trying to do everything I can to make life meaningful for them.

"Spirits tend to send messages to you as feelings. You may not know it's a spirit talking to you, but you feel a feeling, you write a song from it. You're taking something that already existed in another dimension before it was in your head. And when you turn it into a song, you've done something for the spirits by taking this thing that they're a part of and making it something for everybody, or whoever gets the chance to hear it. So you've actually made their place that they live in bigger in this world, because most people wouldn't be able to hear or feel the same thing.

"When I say 'spirits,' I'm not necessarily talking about people who are living in an afterlife. They're inside people who are directly connected to the life we're living. You have spirits inside of you, and when you're hearing my music they're hearing it, too. That's the way I think of it."







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B.B. KING & JEFF BECK

By Dave Rubin [From October 2003]

On June 19, 2003, B.B. King and Jeff Beck joined together to play for a few very special hours in New York City. Just after the duo's rehearsal that afternoon, Dave Rubin sat down for what can only be described as a guitar journalist's dream interview. Here's a taste of what went down.



NEIL ZLOZOWER

Thanks for taking the time to speak with us. I know you're probably tired ...

King: Old men get tired, young men don't.

Beck: What young men? I'm going to be 60 soon.

King: You know I was doing when you were born? I ain't gonna tell you! I've got you by 17 years, young man.

Jeff, when did you first hear B.B.? **Beck:** The first real album that I took notice of was *Live at the Regal*. You don't forget the first time you hear B.B. King. Then I got this complilation with Magic Sam, Otis Rush, and B.B., and I thought, "This is the stuff, right here! [*King chuckles*] This album is just what I need." I had this rinky-dink tape player, and Eric Clapton and I used to sit around in my car listening to a tape of *Live at the Regal*. One day Eric says, "Do you think we'll ever get a chance to meet him?" And I replied, "No, not a chance."

King: May I interject?

Beck: Yes, please.

King: That's what happened with a lot of the young players like Jeff. They heard something and then they practiced it and learned it. Then when you hear them the next time, you wish that you could play what they're playing.

So, Jeff, when did you finally meet B.B.? **Beck:** It was the 50th anniversary of the Apollo Theater, in 1985. There was a lineup of the best black blues hooligans and two white guys—Eric Clapton and me. I was on cloud nine and don't remember too much about it. I think we did a couple of shuffles onstage, but mostly it was hanging around all day and being looked after by very shapely young chicks. We had a little chat in the wings with B.B.

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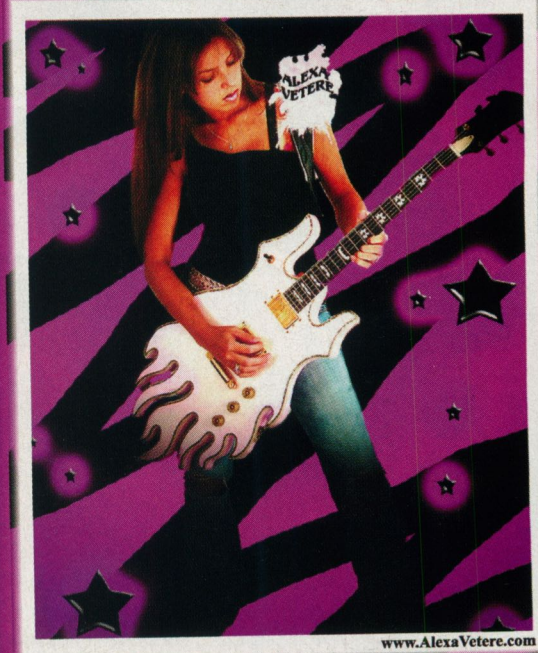


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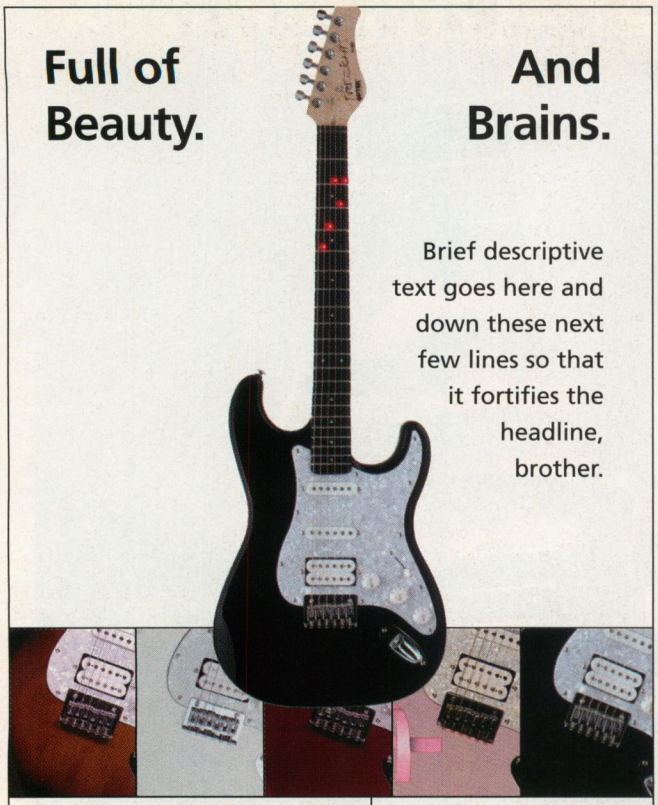
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and Bill Cosby, who were talking about cholesterol levels and I didn't want to get involved in that.

You've both played with Eric Clapton; is he really "God?" **King:** When I was in England, there was graffiti on the walls that said, "Clapton is God" [*Beck feigns falling off his chair with laughter*]. You probably saw it. I swear I did.

Beck: Oh well [*makes raspberry noise, falls to floor, and walks a few steps on his knees as King laughs heartily*]. The question I always had was, "The god of *what*?" He's hated me all his life, so ….

King: Really? You're just kidding.

Beck: No, I really think he doesn't care for me.

King: I'm sorry to hear that.

Beck: He never calls me up.

King: Well, he doesn't call me, either.

Beck: Perhaps he was out buying suits [*laughter*]. Once I was at his house, and I played some fast Merle Travis stuff, because I was really into him at that time. He did that song "Blue Smoke," which I've been trying to play for 35 years. Anyway, Eric said, "You really have to get off that country bluesy stuff." And the next thing he does is an album of country bluesy stuff [*laughter*], you know, [*sings*] "Lay Down Sally." Now, you know, I'm only kidding about Eric. He's the best white blues player there is. [*Looks around quickly*] Who said that? [*Laughter*]

King: Now, I don't see it that way, Jeff. I'd say he's the number one rock 'n' roll guitarist [*Beck smiles*], in my opinion, and he plays blues better than most of us [*laughs*]. That's the way I put it, and it's the truth to me. But he ain't got a damn thing on you, and I'll leave it there.

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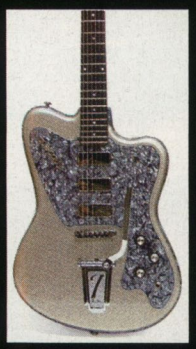
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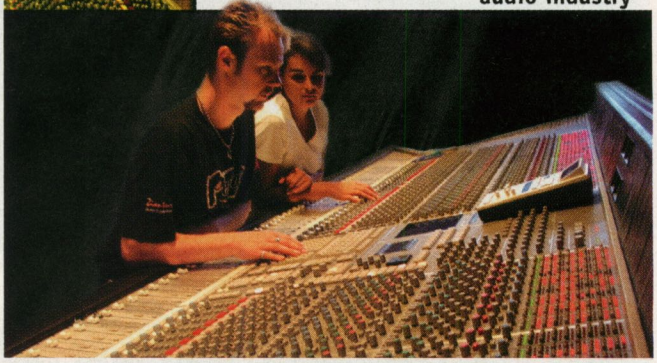
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"I like to blow myself away, and I haven't always been able to do that." Yngwie Malmsteen, MAR/00

NIRVANA

By Bob Gulla [From May 2004]

In this rare interview, conducted in January of 1991, Kurt Cobain and Krist Novoselic talk about life, politics, and difficulties paying the rent prior to the release of Nevermind.

So what's Nirvana's objective as a band? Cobain: To write the best music we possibly can. That comes before anything else; before philosophy, image, or playing live. It's always been the main point. Just songs.

What about attitude, is that important? Novoselic: Attitude? We're a pretty lighthearted bunch. Kurt, you write most of the lyrics.

Cobain: Yeah, but I don't know what they're about. It's more of a lazy thing, you know? We just don't bother cultivating an image. We're definitely opinionated, but we're too illiterate to back up what we have to say. We took too much acid and smoked too much pot to store much information in our brains. So if we were to get into an argument with someone about any topic, we would lose.



CHARLES PETERSON/RETNA

Whatever happened to Jason Everman, your original guitar player? Cobain: He had an affair with Krist's father, so we thought it best to kick him out of the band. Yeah, the band got to be a soap opera, so we decided we needed to eradicate the source of all those problems.

I'll believe almost anything, but should I believe that? Cobain: You don't have to believe it, but you can write it. Krist's father is actually this burly Yugoslavian guy who told Krist at one time that we should trade in our guitars for shovels. He's a fun-loving guy.

Do you enjoy touring? Novoselic: I wasn't anticipating going on tour, but I'm having a good time. The drives are pretty long, sometimes 12 or 13 hours, like the bookers threw a dart at the map to determine where we'd play. But we sleep in and don't show up to soundcheck if we don't want to. This is what we chose to do, and we always considered rock 'n' roll to be kind of lax. Heck, we may as well not burn ourselves out on it. We're totally comfortable with the level we're on now. But it'd be nice to get a little higher so we could pay the rent for sure every month.

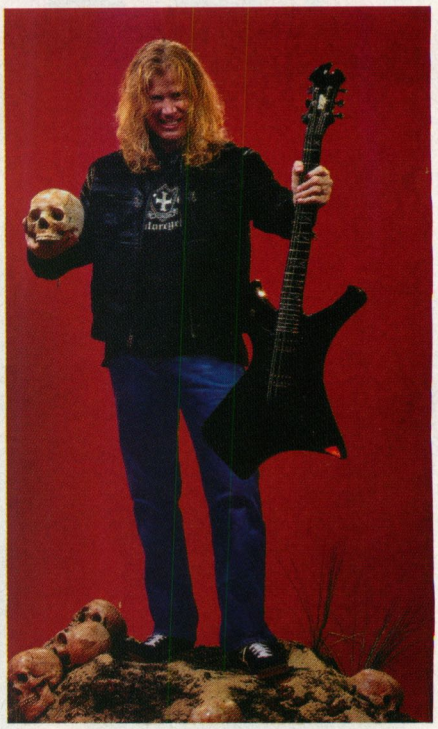
What happens when all the great indie bands get swallowed up by all the major labels? Cobain: Chalk one up for capitalism. Let's get our top hats and tails and have a cigar. Alternative music is no longer alternative once it's in the mainstream. Every band since the mid-'80s has surfaced in a revival act. It's a sure sign that rock is slowly dying. There's nothing like wallowing in the past when everything in the future looks bleak. It happens in every art form. When they're afraid of what's in front of them, they always look back. They'll reach a plateau, and they'll think everything's been done, but in reality, they're just not thinking hard enough. They're just stalled. If everybody gives up, though, that's when things start to die.




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DAVE MUSTAINE

By Bob Gulla [From November 2004]

At the time of this interview, Dave Mustaine had just resurrected Megadeth, regained his chops—and found religion.

Where's your head at right now? Happy? Anxious? Not pissed, not sad, just curious. As you know, I took an involuntary leave of absence for three years because of my arm. I didn't pick up a guitar for months. I focused on my family, which is a part of my life I too often neglected.

Are you working on changing your reputation as someone who's difficult to work with? Let me give you an example of the kind of "difficult" person I am. When Megadeth broke up, we owed many people money. Because I'm old-fashioned, I knew I needed to take care of that. So I had two 18-wheelers full of gear, and instead of defaulting on those payments, I sold my gear to pay off the debts. That's how "difficult" I am.

Do you feel you're entering into a new phase in your career? Yesterday I was thinking, "What am I doing?" It's always been me with my partners, like Robin Hood and his band of merry men. Now I'm really on my own. What does it feel like? I feel like the Eminem of heavy metal—popular, but still a bad guy.

It seems as though you were writing more for yourself this time than for anyone else. If you're doing

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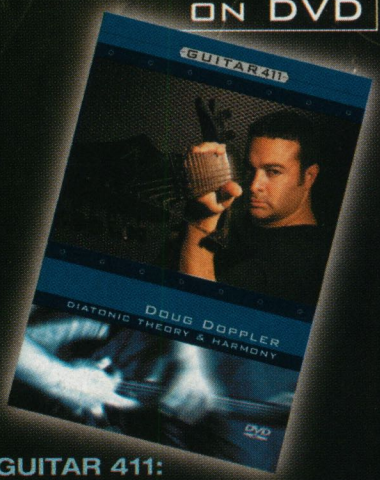
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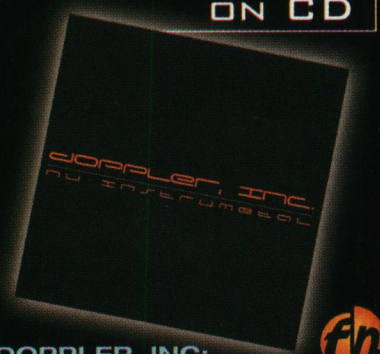
He studied with Joe Satriani
He's on Steve Vai's label

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anything for anybody but yourself, you're basically living a lie. I really was living my life for other people. I was being coerced into doing things for the good of everybody, but I was *not* actually doing that. With the new record [*The System Has Failed*], it's about what's in my heart. I like to write heavy stuff. If you don't like it, fuck you.

OK, let's talk about the injury. Did you somehow feel that the whole thing was meant to be? Here's what happened: I had got sober, and then I got kidney stones, which, if you haven't had them, it feels like getting a porcupine pulled backwards through your dick. They gave me Demerol, and I fell off the wagon. At the end of the tour, I went into treatment. While I was there, I fell asleep on my arm. I had it on the back of the chair, and when I fell asleep it cut off the circulation in my hand. I woke up and it wouldn't shake out—it just wouldn't shake out, and I freaked! When I got it checked out the doctor told me I'd be lucky if I got to use 80% of my arm again. Not that I'd be lucky to regain 80% of my ability, but lucky to get 80% of the use back, period.

So I went home, saw a specialist, and returned to finish rehab. While I was there for the second time, I started thinking. God could have touched any part of my body to get my attention. It could have been anything: my eyes, my kidney, my dick. Why my left hand? I was convinced that the whole thing was divinely appointed.

You think it was a religious experience? I think He had great things planned for me, and He wanted me to stop being a fuckup. I wasn't focused at all. I was trying to push a peanut up the side of a mountain, and I didn't want to be bothered by anybody. I needed to stop loving myself so much. Most rock stars are really good at loving themselves. I changed—I wanted to help other people instead.

THEY SAID IT BEST...

"Solos are like sex, so it's surprising to me that there aren't more guys playing them."
Richie Sambora, JUL/00

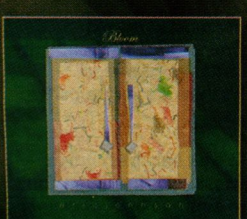
"Some people say they don't want to learn music theory, that it'll make them play too intellectually. But that's not true; it's not going to hurt you." John Scofield, FEB/01

"Nobody sounds like John Lee Hooker. They try, but they can't. I admire them trying, though." John Lee Hooker, JUN/01

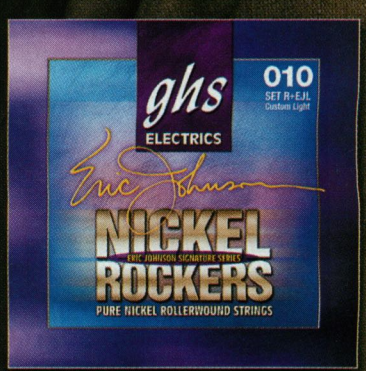
"If I'm going to buy a new guitar, I take it to a good 'hot' room, like a tiled bathroom, and listen to the wood. If tone comes off the neck, you can bet it's gonna sound beautiful through an amp." Dickey Betts, JUL/01

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INTERVIEWS

"I'm not at all technically proficient—I just go by the dots. Thank God there are dots! And if it's a guitar with no dots, I'll get out the magic marker!" Dean DeLeo, SEPT/01

"My favorite sound is a woman's orgasm. But that's not exactly a song. Not usually." Kerry King, DEC/01

"It's a little-known fact that 'Styx' means 'butt-puckeringly cheesy!'" Kyle Gass, Tenacious D, OCT/02

"As far as Sabbath goes, they all could have farted on a record and I would have bought the damn thing." Zakk Wylde, FEB/02

"I stopped listening to guitarists and started listening to dolphins, whales, birds, the wind blowing through the trees; those are my influences now." Riz Story, Anyone, MAY/02

"There has always been this suspicion in pop and rock that knowing too much about music was somehow a pox on creativity. That's a political thing more than a musical thing." Pat Metheny, MAY/02

"Where most people looked forward to the weekend to go out and tie one on, my idea of a good time was to figure out a Scorpions song!" Warren DeMartini, MAY/02

"I really like Busta Rhymes's flow. I try to cop some of that in my guitar playing." Trey Anastasio, JUN/02

"The more you know, the less you know. I don't feel like I know shit anymore, but I love it." Mike Stern, JUL/02

"People have refined the art of guitar technique to the point where it's flurries and flurries of linear diarrhea, and I've been very guilty of that myself." Steve Vai, AUG/02

"In rock 'n' roll, when your hair falls out your career is over, but in blues you can charge another $500 a show." Tinsley Ellis, AUG/02

"As soon as we started playing live, and I heard tape recordings of myself, I was utterly horrified. I started practicing a lot more." Alex Skolnick, NOV/02

"In oddball places, the electric guitar has been taken as an almost alien object—this weird, six-stringed instrument that fell down to earth and was then played loud but with traditional grace and intelligence." Ry Cooder, MAR/03

"We had these 'Battles of the Blues' for half pints of whiskey, and I won them so many times for my showmanship, not my playing." Buddy Guy, MAR/03

"I have zero tolerance for most of my old material—especially 'Crossroads.' The popularity of that song with Cream has always been mystifying to me. I don't think it's very good." Eric Clapton, JUN/04

"I go to my gym and it's all backbeat music there. I tell the front-desk people, 'If you don't change that music I'm going to be dragging my knuckles and eating bananas soon. I'm losing IQ points here.'" Jim Hall, DEC/05



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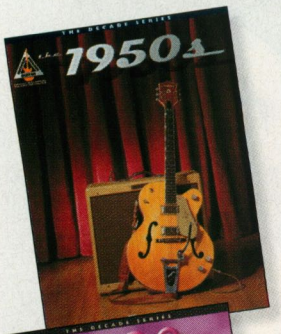
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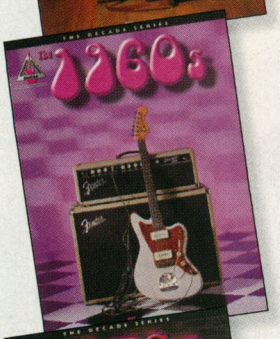
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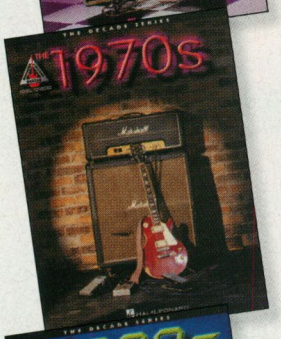
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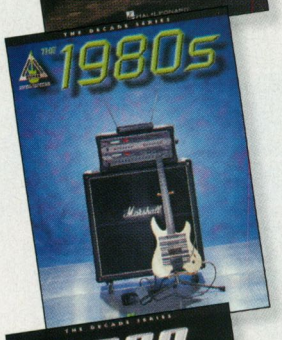
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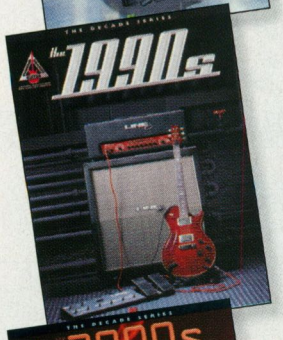
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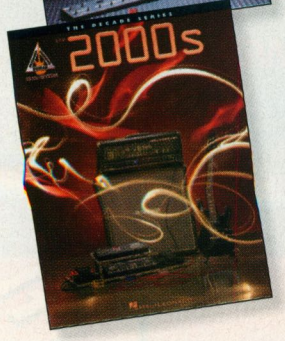












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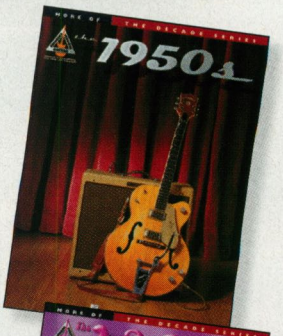
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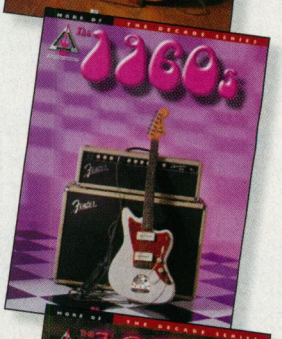
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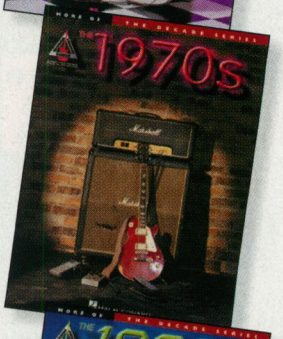
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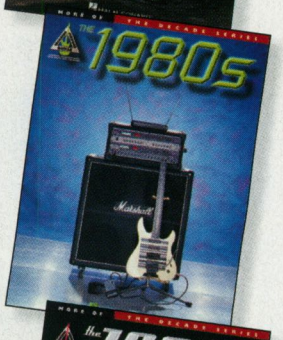
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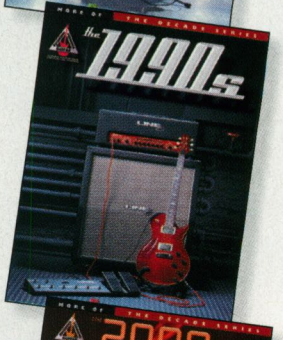
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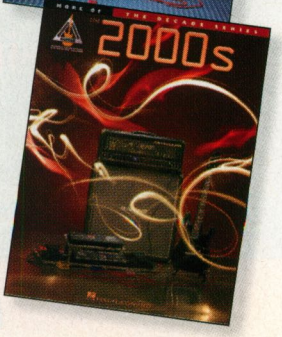












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That's right. No matter *where* you are now, skill-wise... **you can quickly and easily master the head-turning chops and skills of the best guitar slingers out there**, in *any* style. Rock, jazz, country, R&B, rap, you name it. All the truly *killer* skills and abilities will be yours.

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But he's also a shred master. While playing with the 90's shredder band "**XYZ**", he got to trade licks with **Yngwie Malmsteen** on stage (after *opening* for him). They also opened for the hottest touring bands, like **Motley Crue, Ratt, LA Gunns,** and **Dokken**. As a kid, Tony completed the *entire* **Guitar Institute of Technology** program, just to get his pro chops up to speed — 18 months of 18-hour days never letting the guitar out of your hands.

And he's now the most sought-after (and expensive) *teacher* in the LA area. Because he can take a raw 12-year-old kid... and have him soloing in *jazz fusion* modes in just a few weeks. Vicious, tasty, and absolutely Mahavishnu-quality lead guitar.

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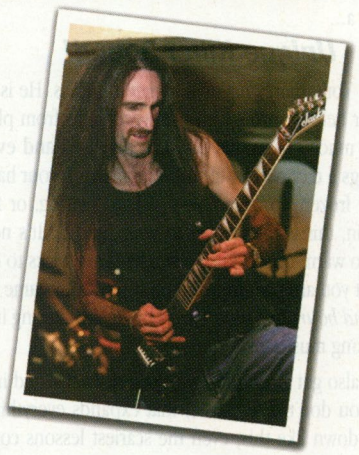
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- Simple finger/hand tricks that will have you playing *faster* instantly.
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Prez, OHP Music

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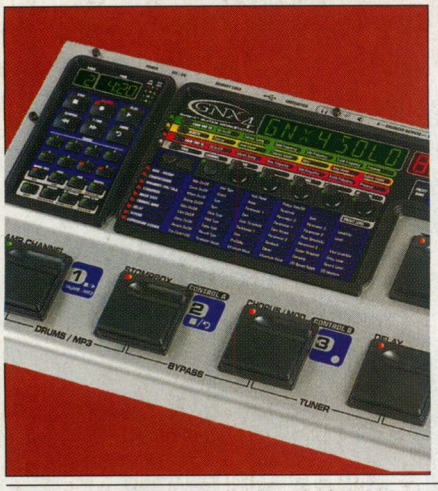
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DigiTech® GNX4 Guitar Workstation® Powered Presets



By Billy Clements

If there ever was a tone guru, it would be Jimmy Page. His genius of creating some of rock's most famous riffs and pairing them with equally awesome tones is unequaled. Jimmy took the time to develop a unique sound for each of his songs and has shown us again and again how having the right tone makes those songs stand the test of time. By applying his tone building philosophy for your own music, you will take your song writing to the next level.

Now that I have used the GNX4 Guitar Workstation® for the last few months, I have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarone), but it features a wealth of options for recording, practicing, and song creation.

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LED ZEPPELIN "Living Loving Maid"

Display Name: MAID

Chan One EQ	On	0.0	150	1100	3100	0
GeNetX	Chan1	Britstak	Vntg4x12	1	Blues	Blnd2x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	9 / 6	-3 / 0	-3 / 0	5 / 4	92 / 98
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Boutique	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	On	Whammy	H Oct Up	99	–	10
Stompbox	Off	Screamer	60	17	–	50
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Hall	5	56	36	22
Exp Assign	Exp 1	Rvb Lvl	0	35	–	–

BUDDY GUY "Damn Right I've Got the Blues"

Display Name: DAMNRGHT

Chan One EQ	On	0.0	150	1000	4000	9
GeNetX	Chan1	Blues	Vntg4x12	1	Hi Gain	Blnd2x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	91 / 50	-2 / 0	-9 / 0	7 / 0	70 / 67
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	On	Mono	200	15	Off	25
Reverb	On	Hall	0	19	55	30
Exp Assign	Exp 1	Vol Pre	0	99	–	–

WES MONTGOMERY "Airegin"

Display Name: AIREGIN

Chan One EQ	On	0.0	150	2500	3500	-6
GeNetX	Chan1	Blackfac	'65 1x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	2500	3500	-4
Tone	Ch1 / Ch2	80 / 82	-4 / 0	12 / 12	12 / 12	59 / 59
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Post	0	99	–	–

WEEZER "Perfect Situation"

Display Name: PERFECT

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan1	Britstak	Brit4x12	1	Hot Rod	Brit4x12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	Ch1 / Ch2	60 / 80	0 / 0	6 / -2	-3 / 6	72 / 70
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Cry	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

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"Airegin" Wes Montgomery



KEY NOTES You can't talk about jazz guitar without talking about Wes Montgomery. Heck, you can't talk about *guitar* without talking about Wes Montgomery. With his woody tone, octave melodies, and block chords, he drops the jaws of monster chopsmen even to this day. Perhaps surprisingly then, "Airegin" is largely a single-note romp. The melody is clearly stated at the head (with just a bit of octave playing), then Montgomery takes off with incredible melodicism, staying very much inside the changes with scale runs and arpeggios—at the killer pace of 290 beats per minute. Get to know the chords first, then tackle the melody at a comfortable speed. For the solo, try arpeggiating each chord, using good voice-leading techniques and limiting yourself to, say, the top four strings. Then envision a scale that changes according to the chord it's played over; **Fig. 1** demonstrates this approach, beginning on the note B♭, as if played atop the B♭7–Dm7–G7 changes in bars 7–9. Note how the scale first uses notes equivalent to an E♭ major scale (arguably a B♭ Mixolydian scale), then shifts to D Dorian for the Dm7 and C major/G Mixolydian for the G7 chord, all the while retaining a scalar rise and fall.

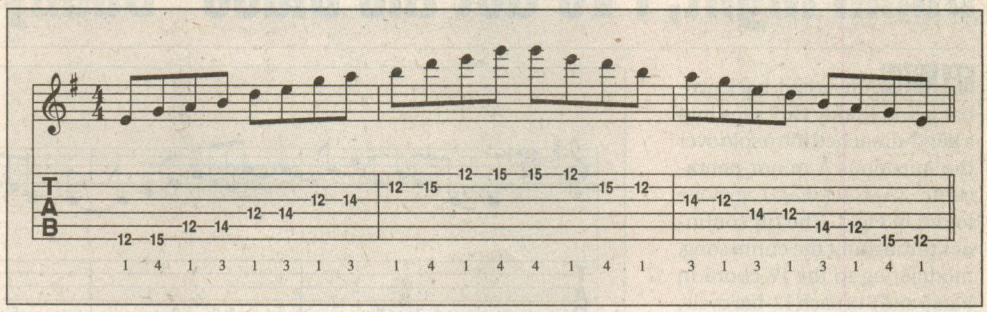


ALBUM
The Incredible Jazz Guitar of Wes Montgomery
(Riverside)

BIG PICTURE Penned by tenor saxophone man Sonny Rollins, "Airegin" ("Nigeria" spelled backwards) frolics through several key centers in a modification of the 32-bar ABAC form. Here, it's played in 36 bars, the tricky part being the extra four bars at the end of the B section. Think of the B♭maj7 in bars 15–16 as being in need of resolution to the home key of A♭ major, and the extra four bars will make perfect sense.

—DOUGLAS BALDWIN

"Perfect Situation" Weezer



KEY NOTES Weezer's "Perfect Situation" kicks off with some tasty octave-based lead guitar. You can use one fingering to play each set of octaves—just fret the lower note with your 1st finger and the higher note with your 4th finger, and make sure that your 1st finger is arched so that it mutes the in-between string. And look out for the half-step octave bend in bar 3; it'll take a bit of control to bend both notes to pitch, so try using a little less force on your 4th finger. The octaves reappear in the bridge—here, use your 1st finger to fret each lower note and your 3rd finger to fret each higher one—before yielding to a killer solo, which comes mostly from the E minor pentatonic scale [**Fig. 1**]. Learn the scale before you tackle the solo, and be mindful of the fret-hand fingerings shown below the tab staff. When you do work up the solo, first focus on the prebent notes—it may take a while for your fingers to "memorize" exactly how far you need to push the string so that it sounds at the desired pitch when you pick it.



ALBUM
Make Believe
(Geffen)

BIG PICTURE "Perfect Situation" contains a boatload of simultaneous parts, so if you're playing the song with a band and you're the only guitarist, here's what to do: Using a fat distorted tone, play Gtr. 2's part throughout the intro. Then, for the first verse (0:41), switch to a clean tone and play Gtr. 3's piano arrangement for eight bars. After that, play Gtr. 4's part until the chorus (1:22), where you'll turn on the distortion to play Rhy. Fig. 1 (which first appeared in the intro). For the second verse (1:42), turn off the distortion and play Gtr. 4's part. Then, in the next chorus (2:02), turn on the distortion and play Rhy. Fig. 1 again. In the bridge (2:23), play Gtr. 2's part, then nail Gtr. 2's solo (2:44). For the last chorus (3:04), turn off the distortion and play Gtr. 3's chords for the first eight bars. And finally, in the ninth bar, turn on the distortion and play Gtr. 2's part until the end.

—EMILIO GONZALEZ

"Living Loving Maid" Led Zeppelin

KEY NOTES Like most Led Zeppelin songs, "Living Loving Maid (She's Just a Woman)" will get even the stiffest character in the office out of his cubicle for a ripping air-guitar performance during any given afternoon "workforce block." You're not even past 0:03 on the CD clock when you're hit with one of Jimmy Page's most legendary guitar parts. Notice how he cleverly enhances the main A minor pentatonic (A–C–D–E–G) riff heard in bars 4 through 6 with a major 3rd (C♯) for a chromatic ascent to the ♭7 (G) before ripping through the remaining call-and-response portion. Played almost exclusively within the confines of the A major pentatonic scale (A–B–C♯–E–F♯), Page's short yet memorable solo ends with the country-flavored chicken-pickin' lick found in



ALBUM
Led Zeppelin II
(Atlantic)

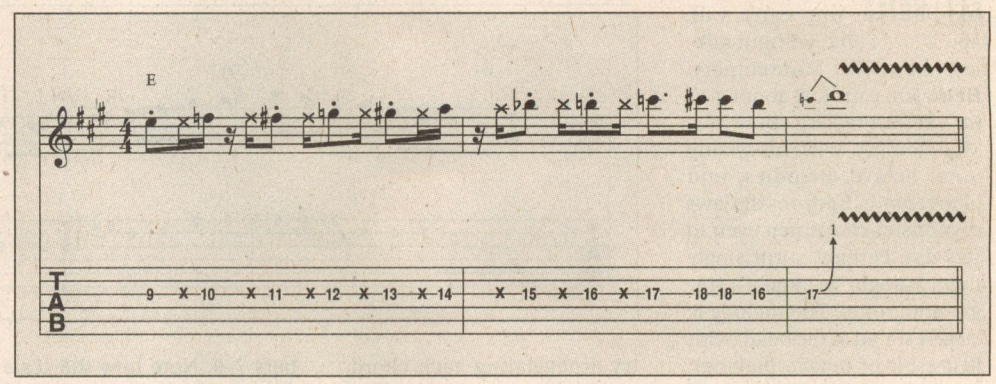


Fig. 1. To nail the phrasing, pay close attention to the staccato markings (play these notes short), and make sure you lift your fret hand's 1st finger for each mute.

BIG PICTURE Page is a longtime advocate of the quintessential rock 'n' roll sonic combo—a 1959 Les Paul plugged straight into a cranked 100-watt Marshall Super Lead plexi head; this pairing can be heard to full effect in the solo. But Pagey went a different route for the main riff and all the chords, employing a Vox electric 12-string. To capture that gritty yet raspy tone, you'll need a transistor-style fuzz box similar to the Roger Mayer Tonebender heard here. Also, get yourself a slide and a wah to cop those trippy triad glissandi in the choruses. Be sure to use your bridge pickup, and keep the gain settings low on your amp and pedals. If you still feel like something is missing, you might want to crank out the tail end of "Heartbreaker," since never in rock-radio history have the two songs been separated. —CHRIS BUONO

"Damn Right, I've Got the Blues" Buddy Guy

KEY NOTES After a laid-back two-bar jaunt, Buddy Guy slips into a bend-drenched intro solo over the infectious A minor pentatonic (A–C–D–E–G) groove found in **Fig. 1**. The riff continues throughout the entire song, modulating to the IV chord in bars 5 and 6 of each 12-bar cycle, and going through a slight transformation to fit the E7–D7 progression in the ninth and tenth bars. Like most blues guitarists who also sing, Guy weaves one money-shot lick after another between his charismatic vocal phrases. These licks and all the solo spots fall mainly within the A minor pentatonic scale. To capture Guy's distorted Fender Stratocaster tone, you'll need a good clean tube amp set at the brink of breakup—you know, that squishy, chewy clipping effect. And for extra punch and sustain, try throwing in a mild overdrive pedal like the Ibanez Tube Screamer.

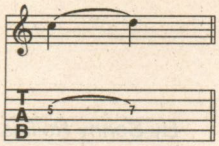


ALBUM
Damn Right, I've Got the Blues
(Silvertone)

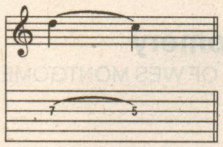


BIG PICTURE Though Guy is tearing up this blues in A minor, notice that the key signature is G major (one sharp). This is done to indicate that the overall tonality is actually derived from the A Dorian mode (A–B–C–D–E–F♯–G), which has a funky, organic sound and, as such, is better suited to the blues than natural minor. As for the time signature, if you're unfamiliar with 12/8, just think of it as 4/4 with triplet eighth notes on every beat. And to pull off Guy's wild bending forays heard throughout, use your 3rd finger, reinforced by your 2nd finger, to fret each bent note; this will promote good intonation and control. At the same time, rest your 1st finger lightly over the lower (unplayed) strings to minimize string noise. —CHRIS BUONO

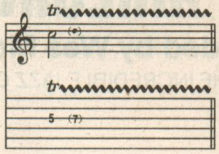
HAMMER-ON
Pick the lower note, then fret the higher note without picking.



PULL-OFF
Place both fingers on the notes to be sounded. Strike the higher note and, without picking, pull off to the lower note.



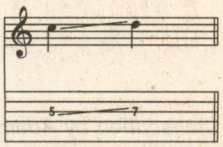
TRILL
Alternate between the notes by rapidly hammering on and pulling off.



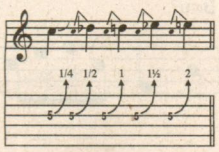
LEGATO SLIDE
Pick the first note and slide the fret-hand finger to the second note.



SHIFT SLIDE
Same as legato slide, except the second note is picked.



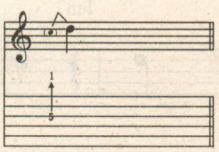
BENDS
Bend string to the indicated pitch. (1/2 = 1 fret, etc.)



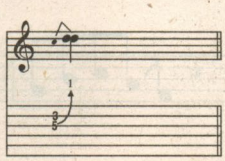
BEND AND RELEASE
Bend as indicated, then, without picking, release to the original pitch.



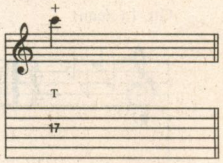
PRE-BEND
Bend the note as indicated, then pick.



UNISON BEND
Pick both notes, then bend the lower note to match the higher note's pitch.



TAP
Hammer on the note with a pick-hand finger.



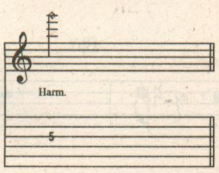
TAP AND PULL
Hammer on the higher note with a pick-hand finger, then pull off to the prefretted lower note.



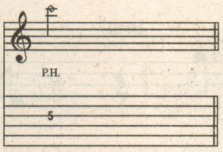
TAP AND BEND
Hammer on the note with a pick-hand finger, then bend the string *behind* the fretted note with your fret hand as indicated.



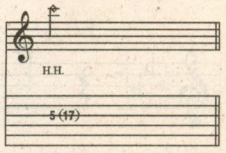
NATURAL HARMONIC
Pick the note while a fret-hand finger lightly touches the string directly above the fretwire.



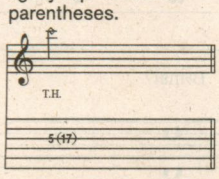
PINCH HARMONIC
Produce the harmonic by adding the edge of the thumb to the pick attack.



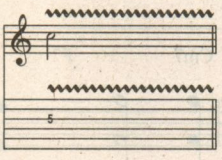
HARP HARMONIC
Fret the lower note. With the pick-hand's index finger, lightly touch the string above the fretwire in parentheses, while plucking with your pick-hand's thumb.



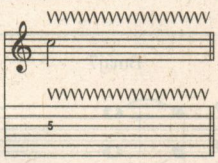
TAP HARMONIC
Fret the lower note. With a pick-hand finger, lightly tap the fret in parentheses.



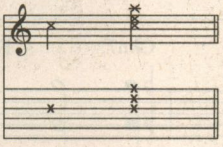
VIBRATO
Vibrate the string by rapidly bending and releasing the note.



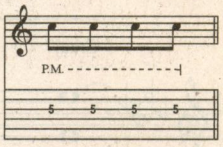
WIDE VIBRATO
Exaggerate the vibrato.



FRET-HAND MUTE
With the fret-hand, lightly touch the string(s) without fretting. Pick normally, producing a percussive sound.



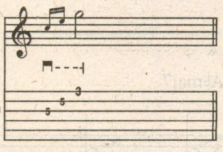
PALM MUTE
While picking, lightly rest the pick-hand's palm against the string(s) near the bridge.



PICK SLIDE
Rub the pick's edge up or down the string(s), producing a scratchy sound.



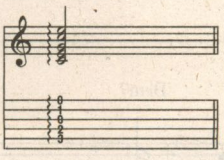
RAKE
In a downstroke, quickly drag the pick across the indicated strings.



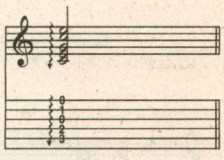
REVERSE RAKE
In an upstroke, quickly drag the pick across the indicated strings.



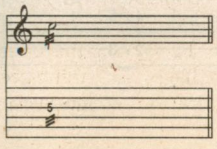
ROLL
Slowly strum the chord from lowest note to highest.



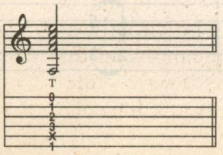
REVERSE ROLL
Slowly strum the chord from highest note to lowest.



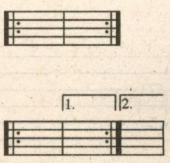
TREMOLO PICKING
Pick the note(s) in a rapid, continuous motion.



THUMB FRETTING
Wrap thumb around the guitar's neck to fret a 6th-string note.



D.S. al Coda	Go back to the sign (𝄋) and play until the measure marked *To Coda* ⊕, then skip to the section labeled ⊕Coda.
D.C. al Fine	Go back to the beginning of the song and play until the measure marked *Fine* (end).
Rhy. Fig.	Label used to recall a recurring accompaniment pattern.
Riff	Label used to recall a recurring melodic line.
Fill	Label used to identify a brief melodic figure which is to be inserted into the arrangement.
Rhy. Fill	A chordal version of a **Fill**.
tacet	Instrument drops out.



Repeat measures between signs.

When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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AIREGIN

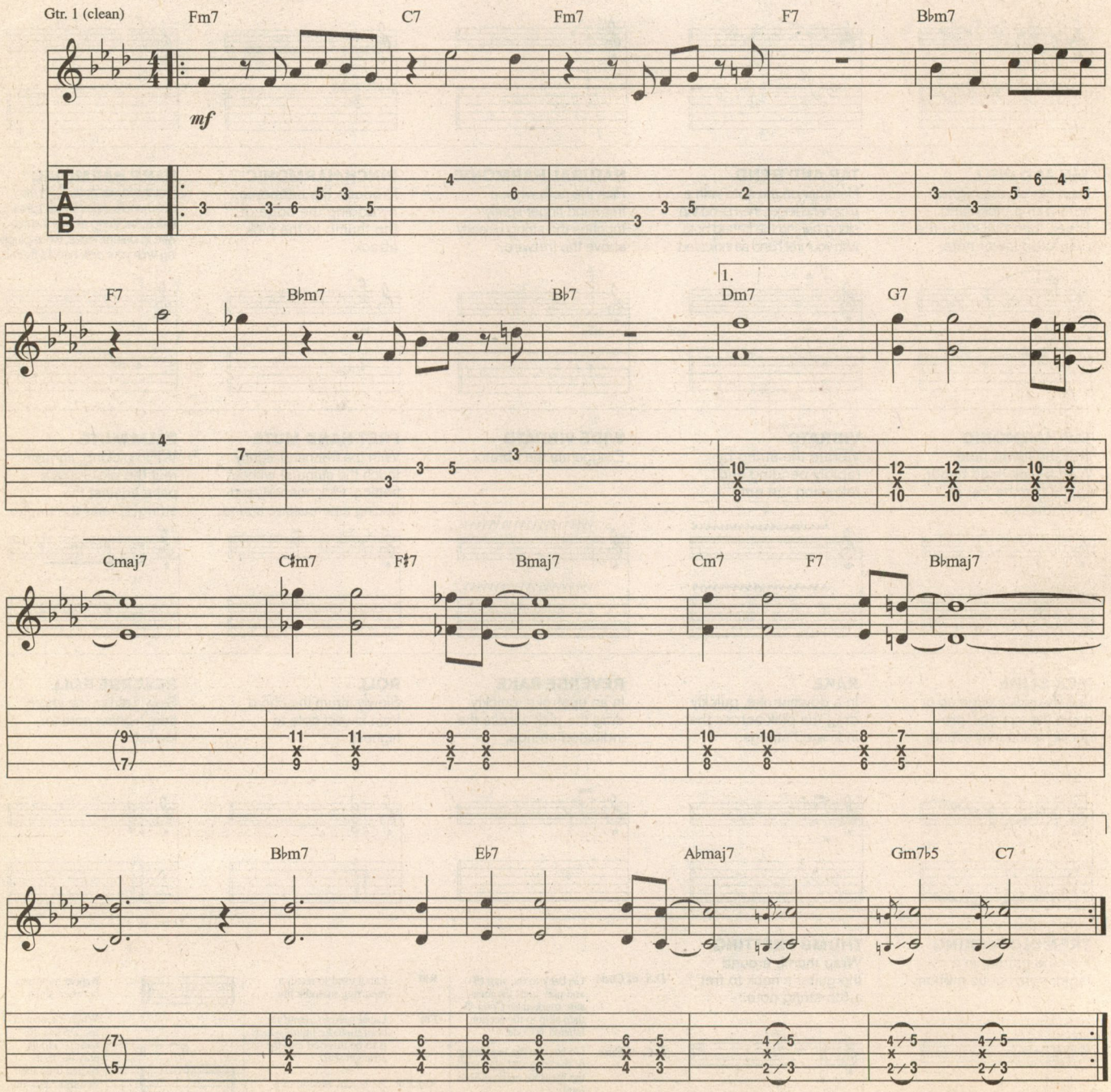
As Recorded by Wes Montgomery

(From the Riverside Recording THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY)

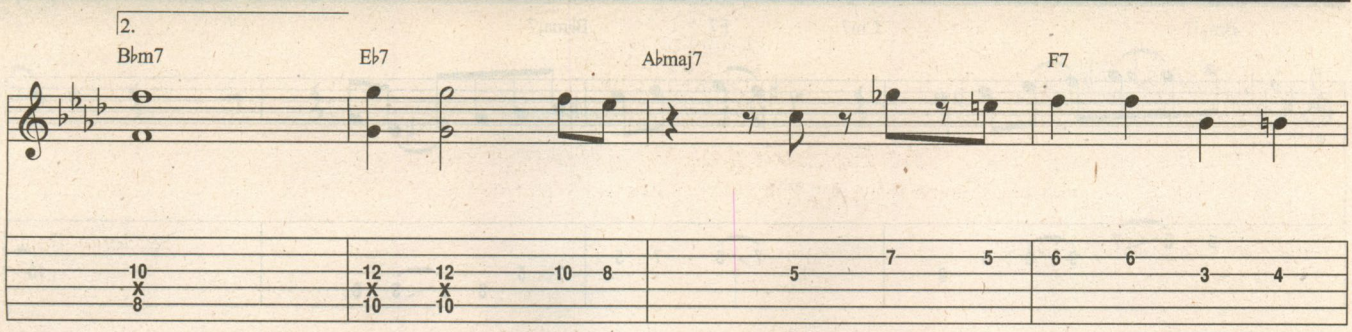
Transcribed by Adam Perlmutter *By Sonny Rollins*

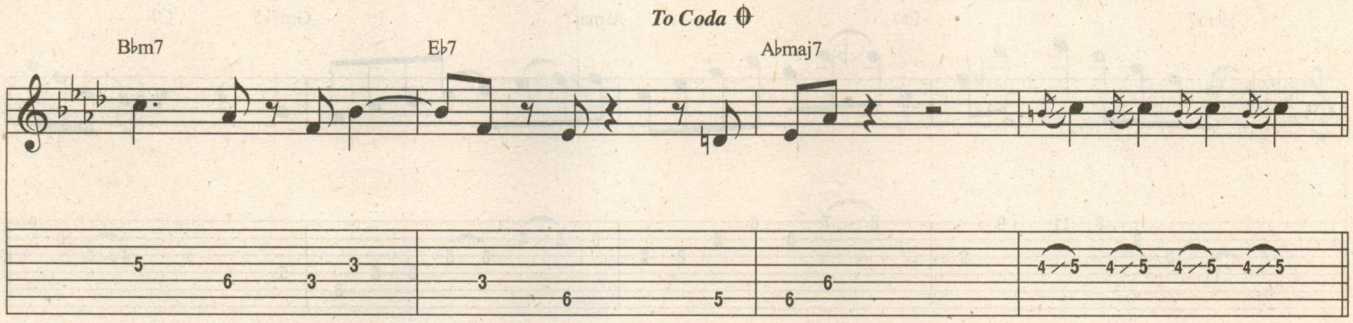
Head

Fast Swing ♩ = 290 (♫ = ♩³♪)



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0:31

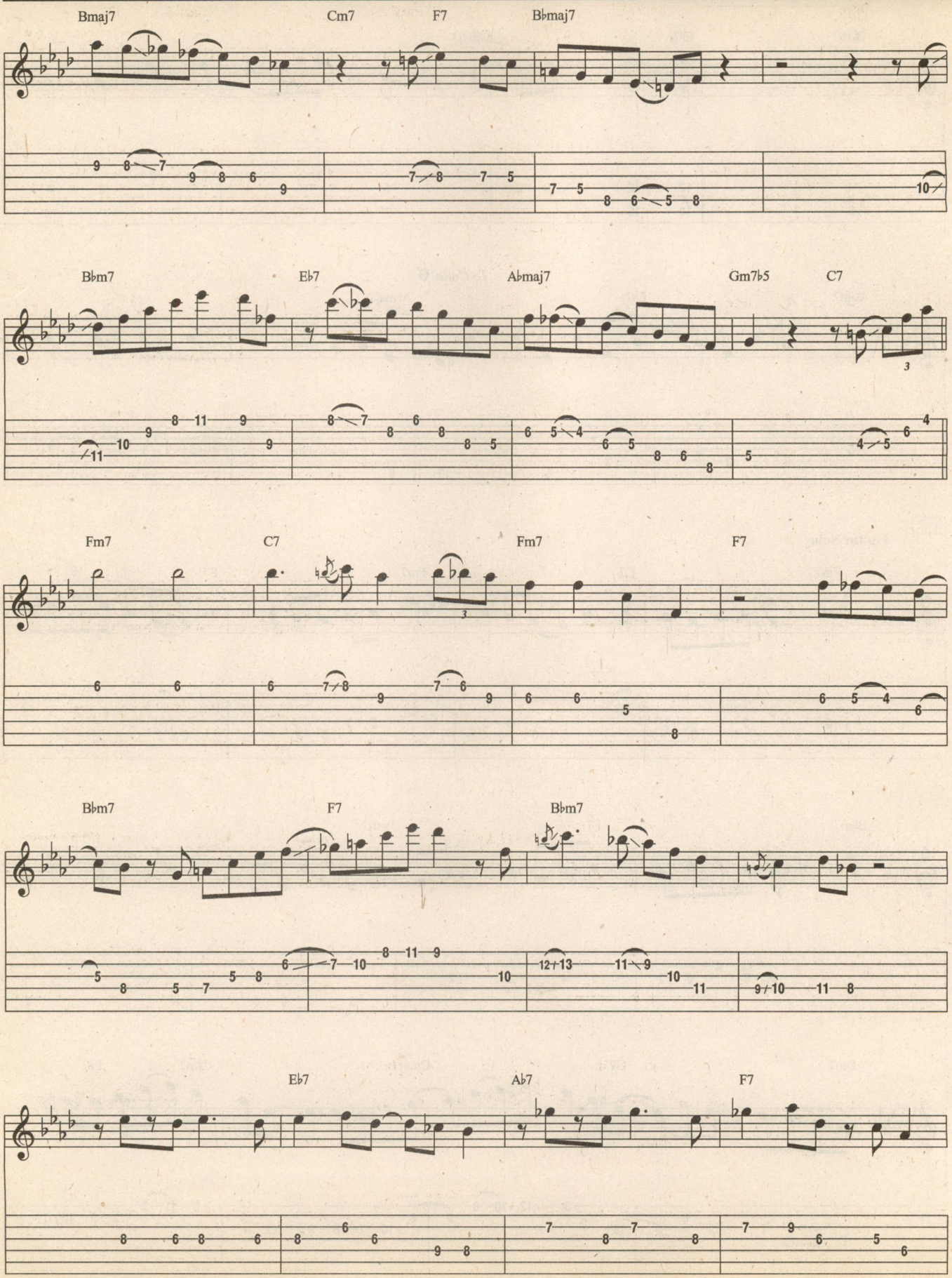
Guitar Solo

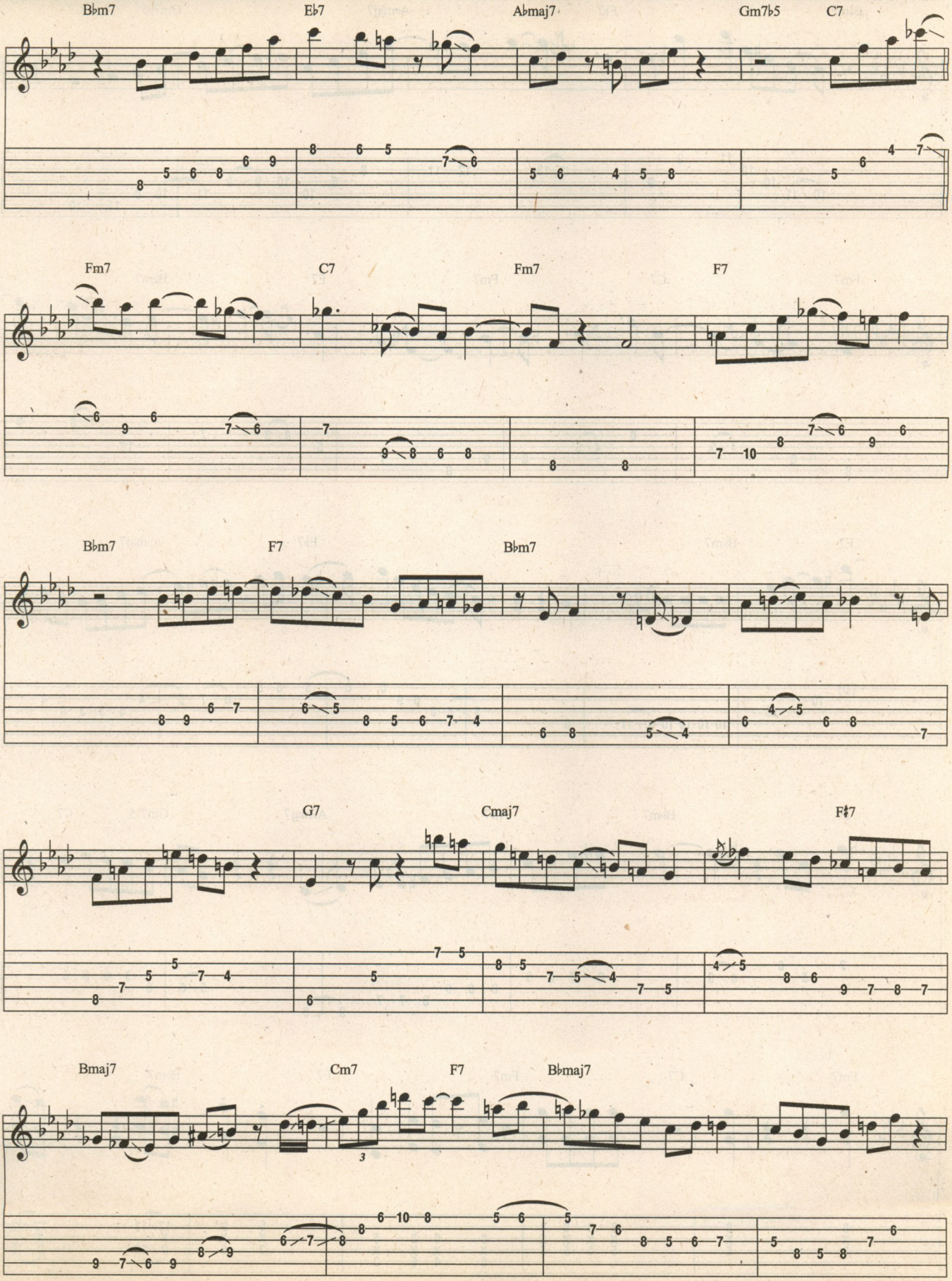




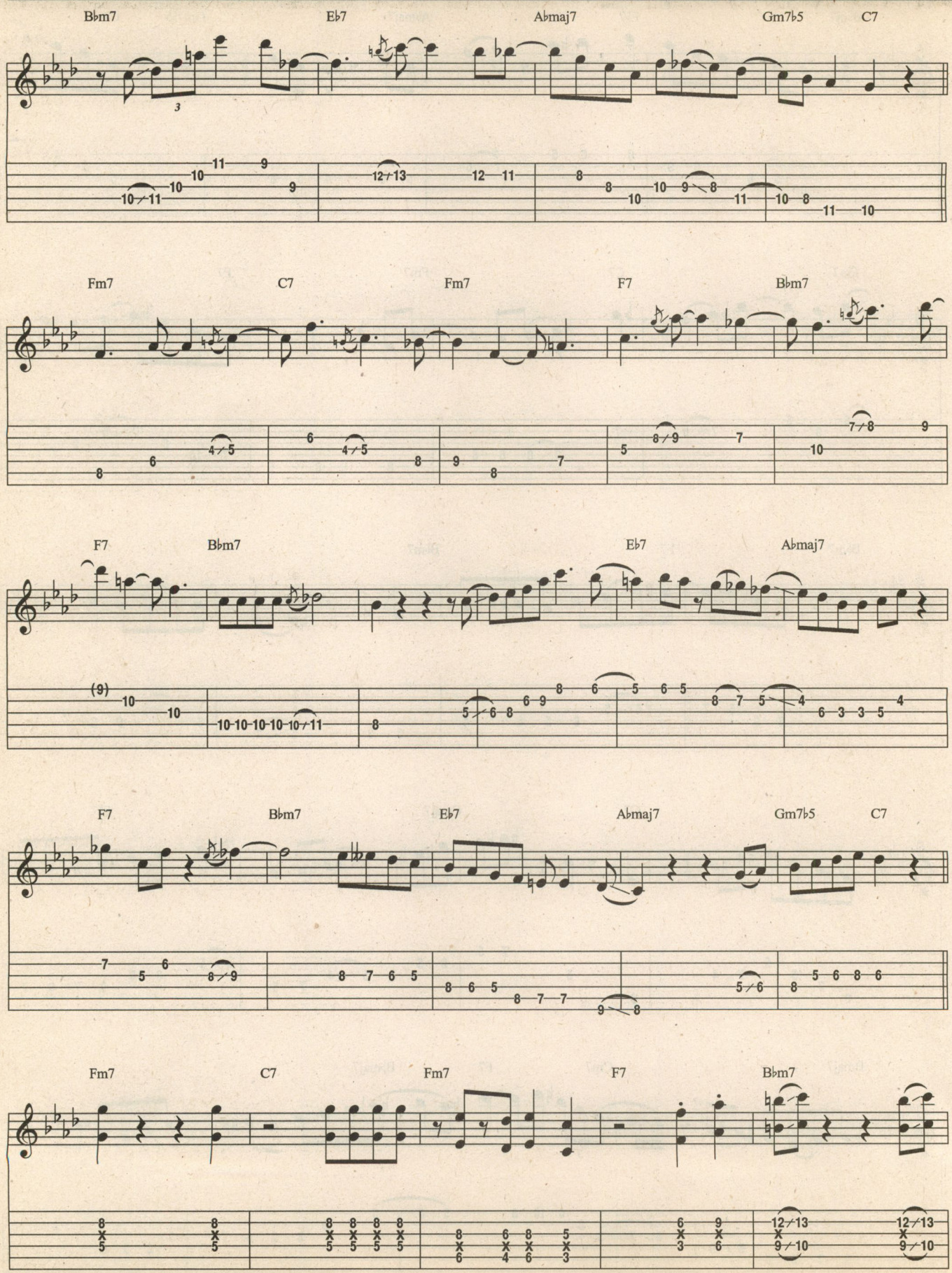


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B♭m7
E♭7
A♭maj7
Gm7♭5
C7
Fm7
C7
Fm7
F7
B♭m7
F7
B♭m7
G7
Cmaj7
F♯7
Bmaj7
Cm7
F7
B♭maj7

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F7
B♭m7
B♭7
Dm7
G7


Cmaj7
C♯m7
F♯7
Bmaj7
Cm7
F7
B♭maj7

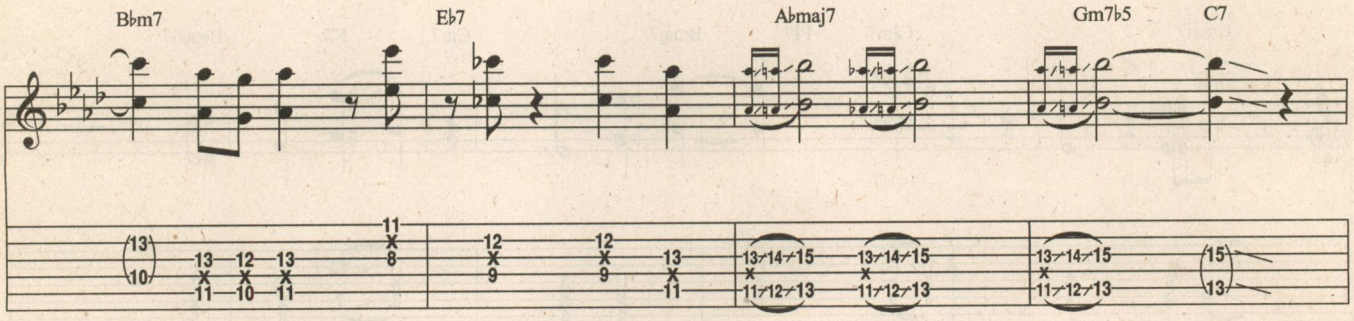

B♭m7
E♭7
A♭maj7
Gm7♭5
C7


Fm7
C7
Fm7
F7


B♭m7
F7
B♭m7

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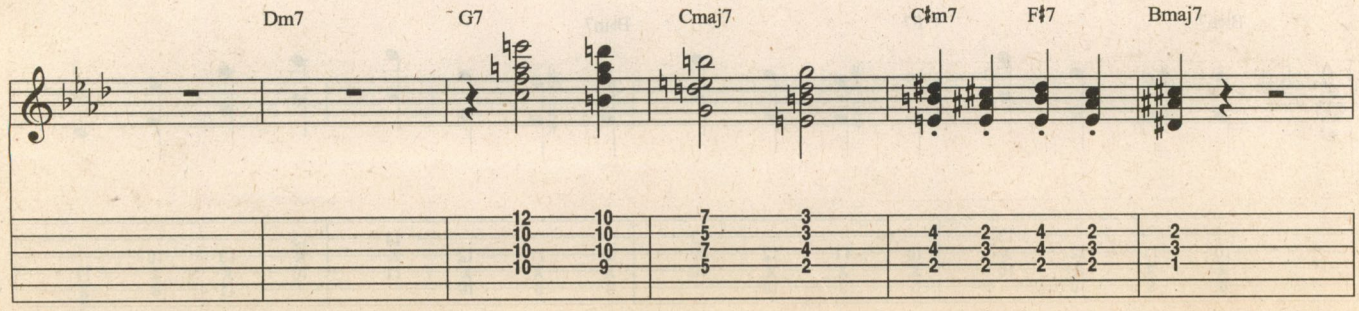
2:00 **Piano Solo**

2:58 **Bass Solo**

3:28 **Guitar/Drum Solo**

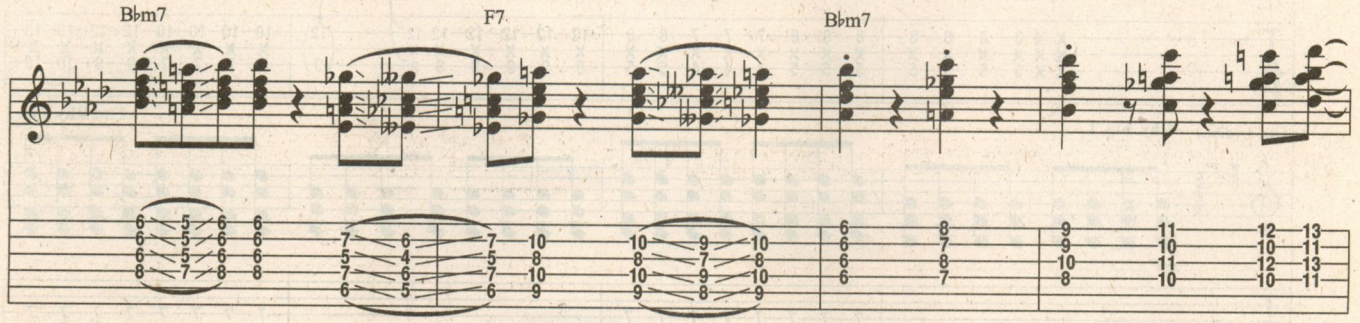


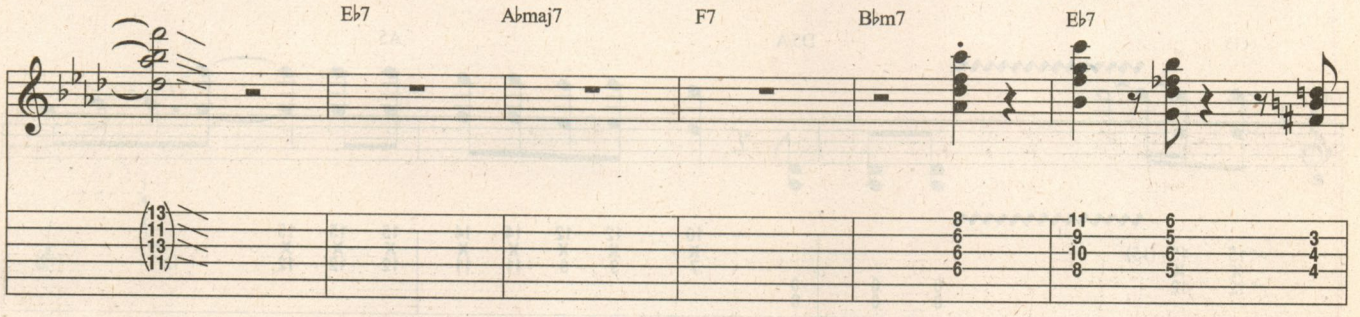












D.C. al Coda
(Take repeat)

𝄌 Coda



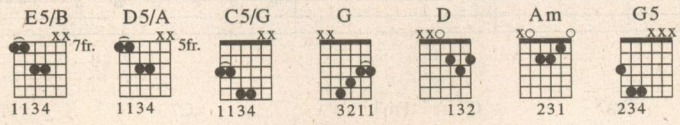
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PERFECT SITUATION

As Recorded by Weezer

(From the Geffen Recording MAKE BELIEVE)

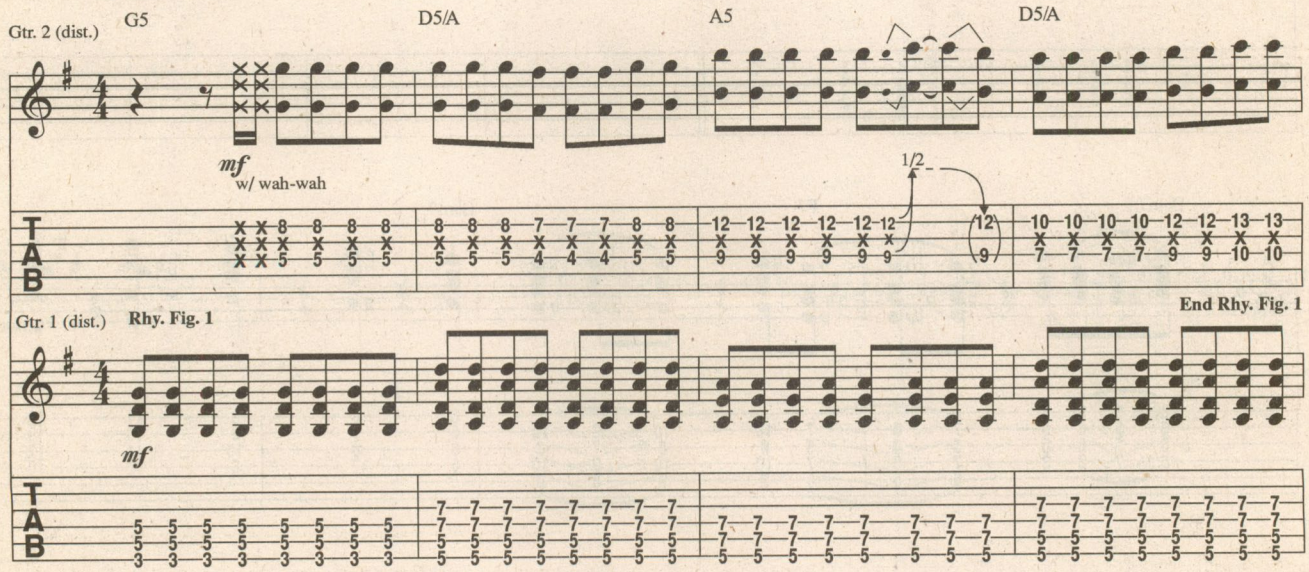
Words and Music by Rivers Cuomo

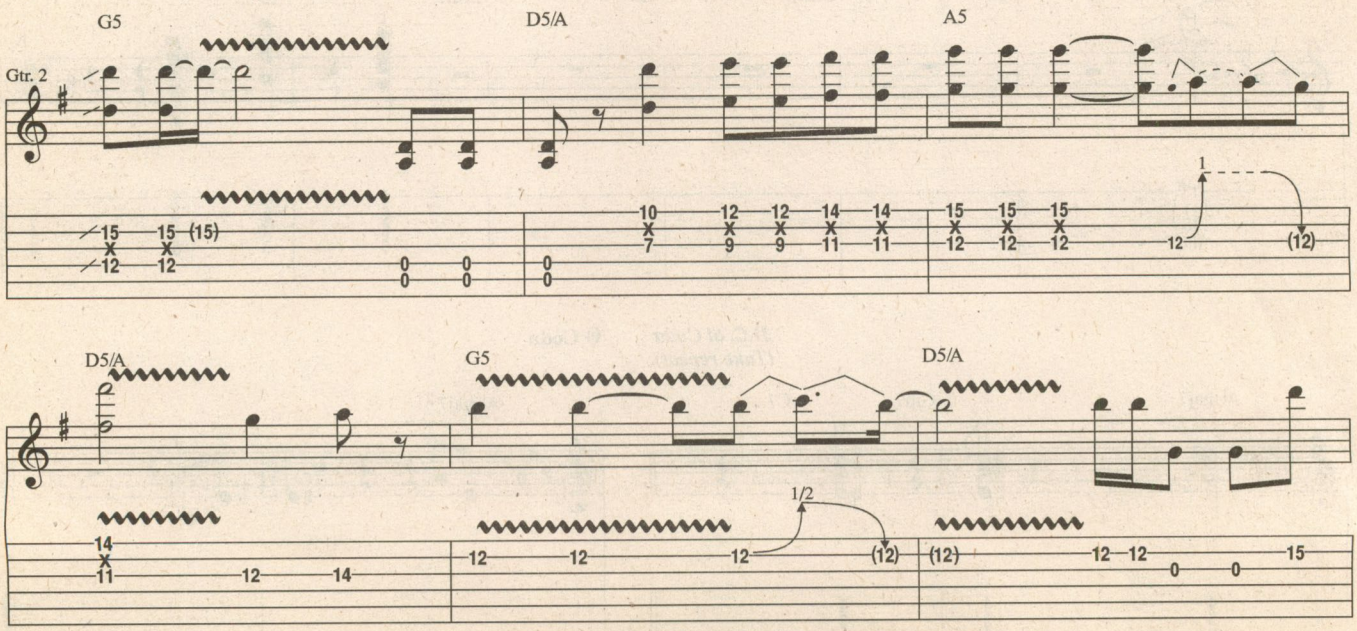


Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

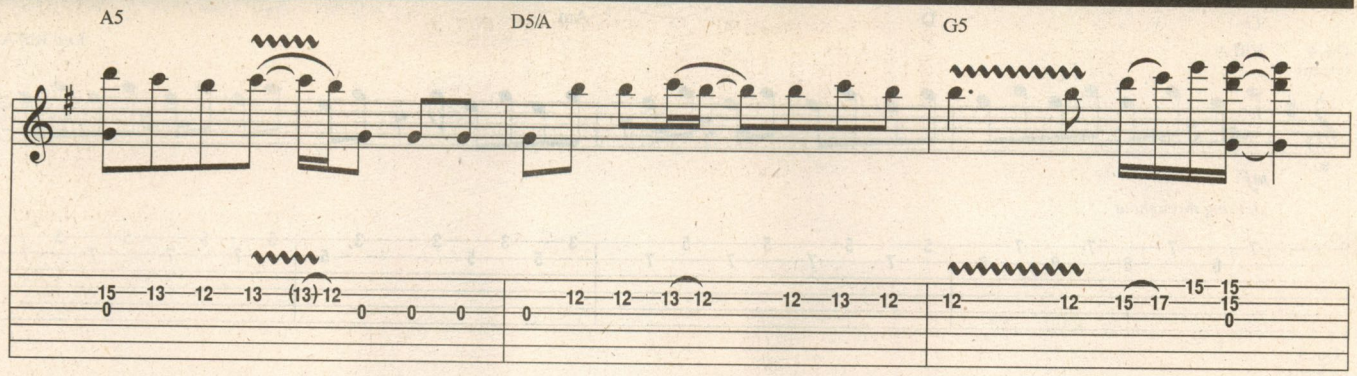
Intro

Moderately ♩ = 94





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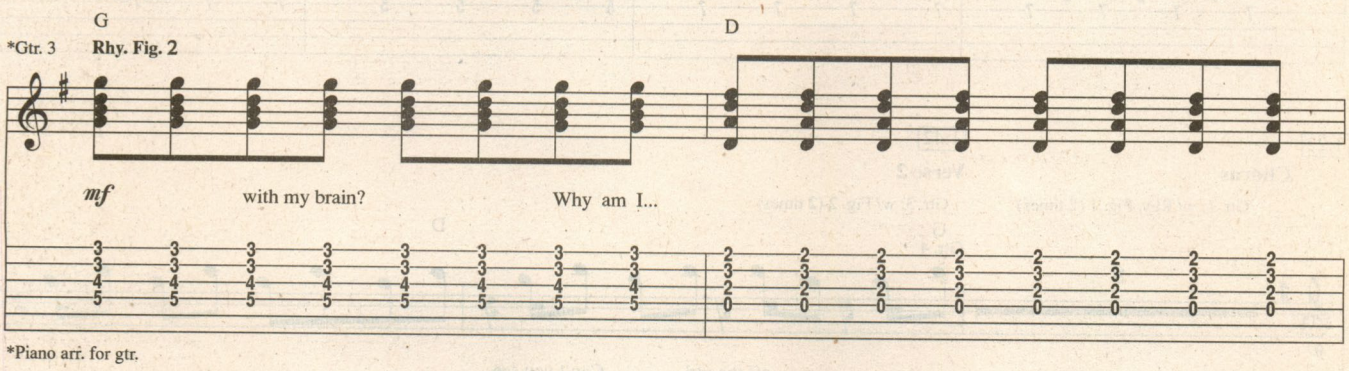




0:41

Verse 1

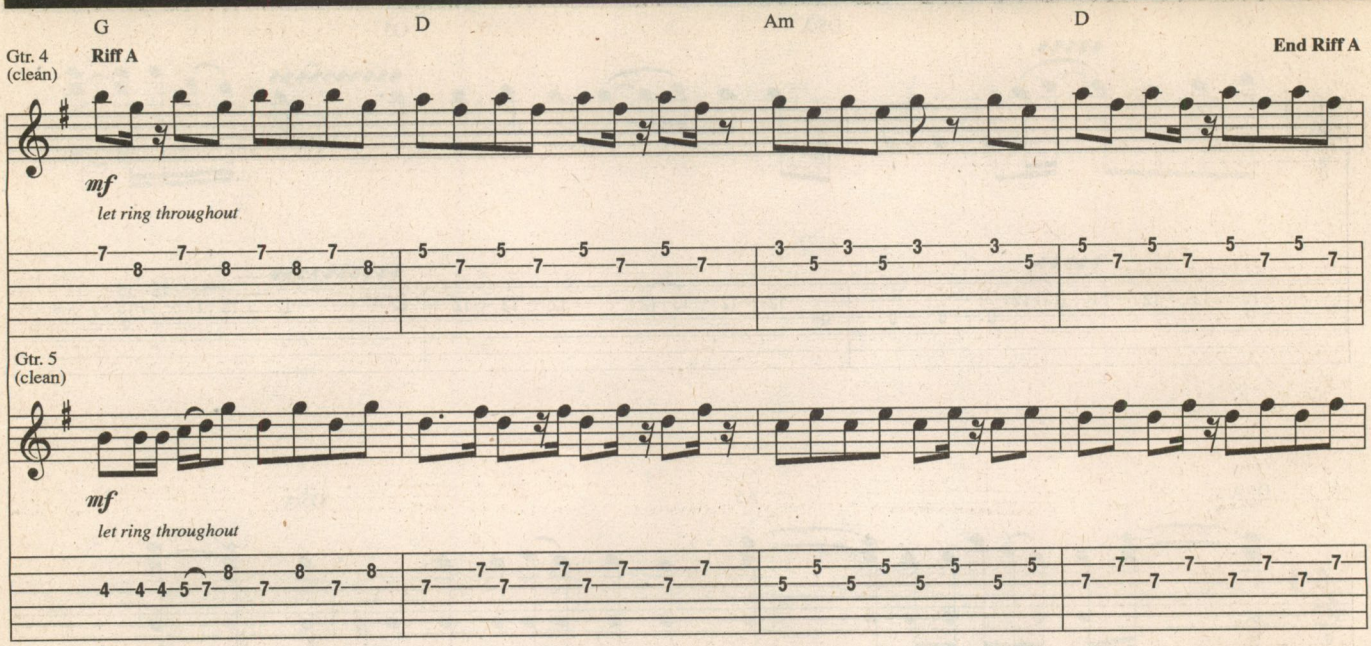
Gtr. 2 tacet

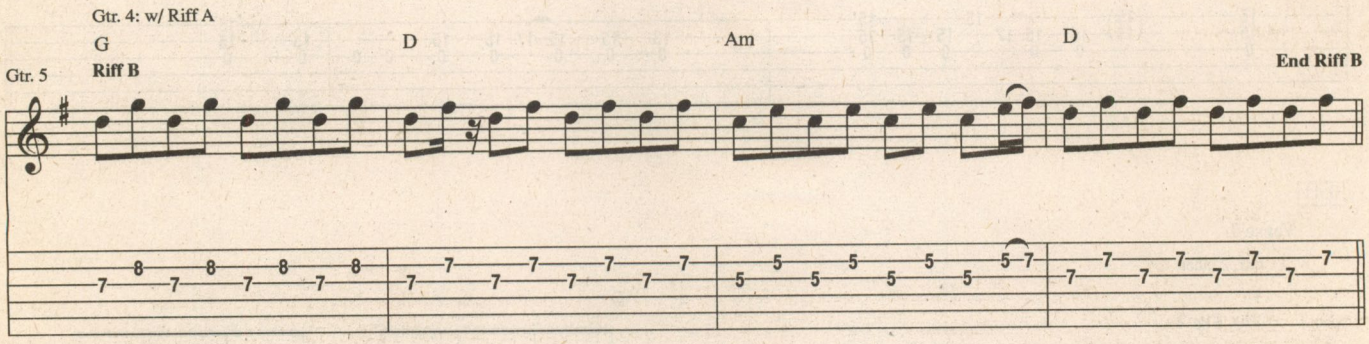


*Piano arr. for gtr.



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1:22

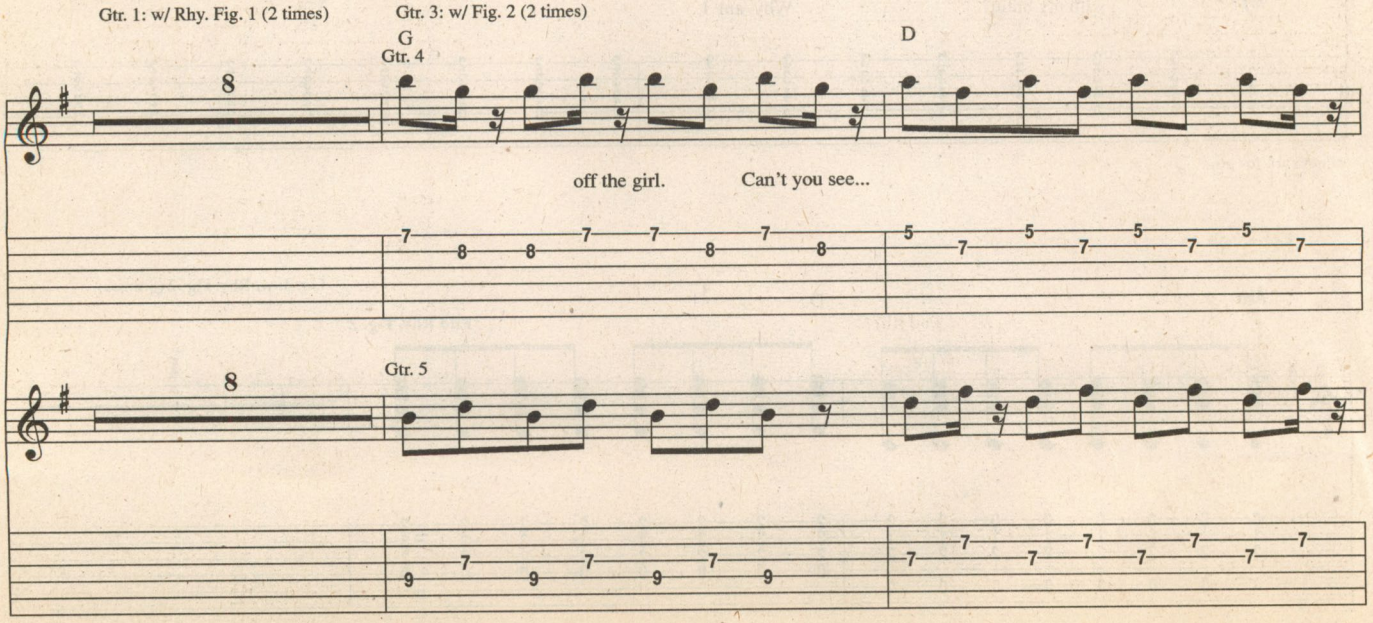
Chorus

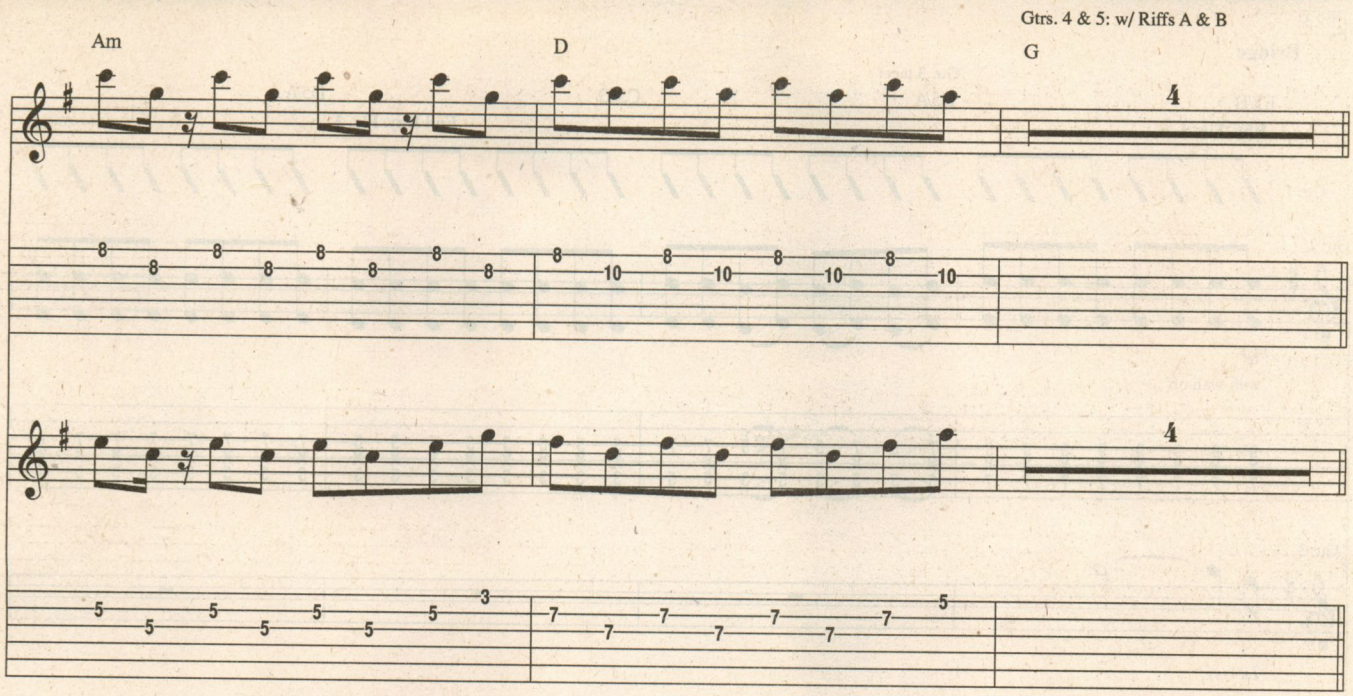
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

1:42

Verse 2

Gtr. 3: w/ Fig. 2 (2 times)

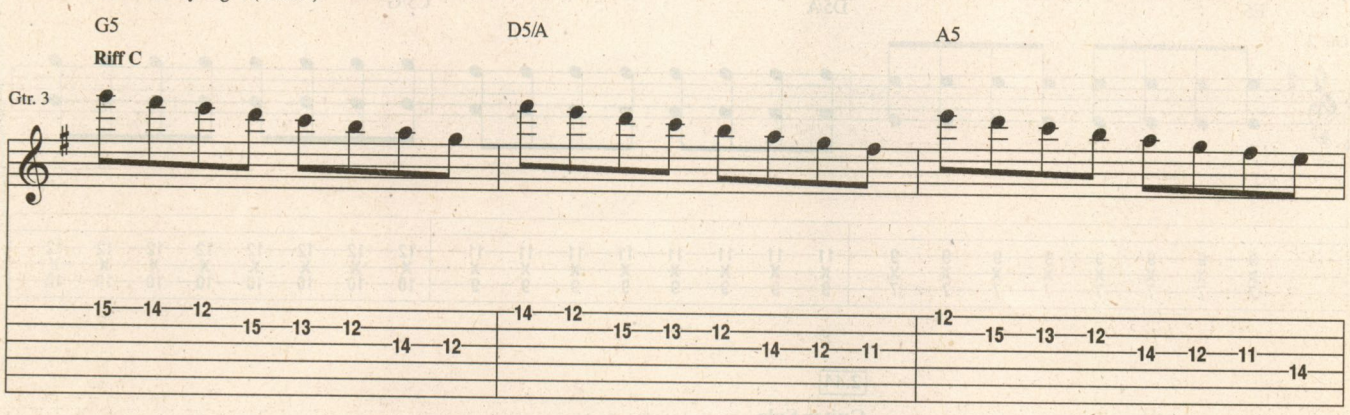


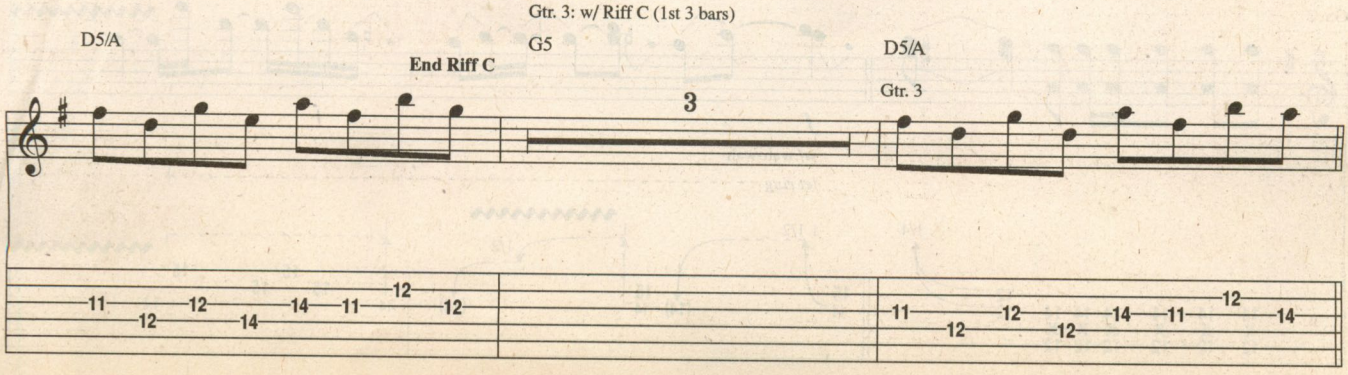


2:02

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)





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2:23

Bridge

Gtr. 3 tacet

E5/B D5/A C5/G D5/A

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr. 1

Gtr. 2

mp

wah-wah off

Gtr. 3

let ring

Gtr. 1: w/ Rhy. Fig. 3

E5 D5/A C5/G

Gtr. 2

2:44

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D5/A G5 D5/A

Gtr. 1

Gtr. 2

f

w/ wah-wah

let ring

1/4 1 1/2 1/2



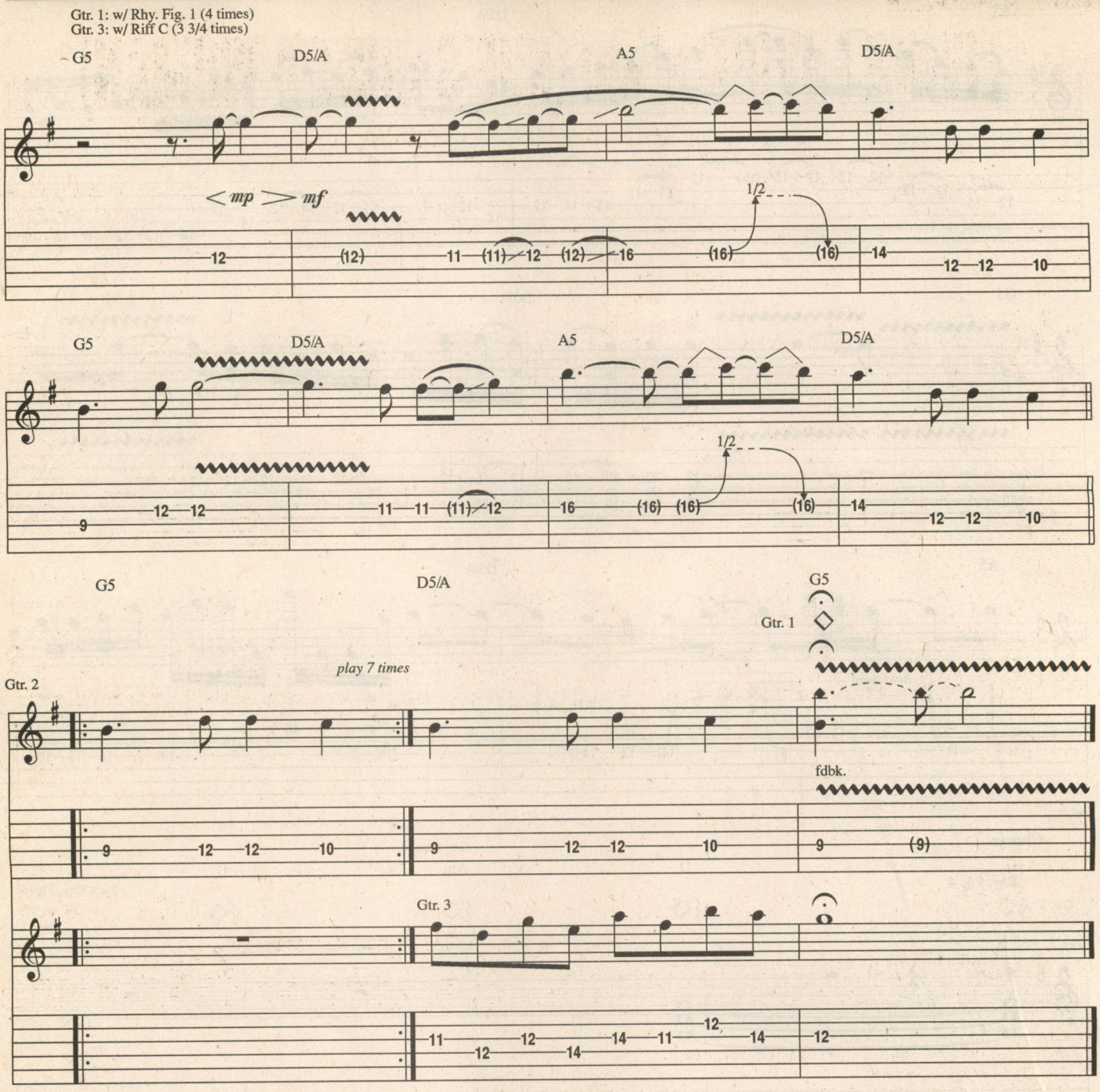
3:04

Chorus



*volume knob swells

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Lyrics

Verse 1
What's the deal with my brain?
Why am I so obviously insane?
In a perfect situation,
I let love down the drain.
There's the pitch, slow and straight.
All I have to do is swing
And I'm the hero, but I'm the zero.
Hungry nights, once again.
Now it's getting unbelievable,
'Cause I could not have it better,
But I just can't get no play
From the girls all around
As they search the night for someone to hold onto,
I just pass through singing…

Verse 2
Get your hands off the girl.
Can't you see that she belongs to me?
And I don't appreciate this excess company.
Though I can't satisfy all the needs she has
And so she starts to wander...
Can you blame her?
Singing...

Bridge
Tell me there's a logic out there.
Leading me to better prepare
For the day that something really special might come.
Tell me there's some hope for me.
I don't wanna be lonely
For the rest of my days on the earth.

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LIVING LOVING MAID (SHE'S JUST A WOMAN)

As Recorded by Led Zeppelin

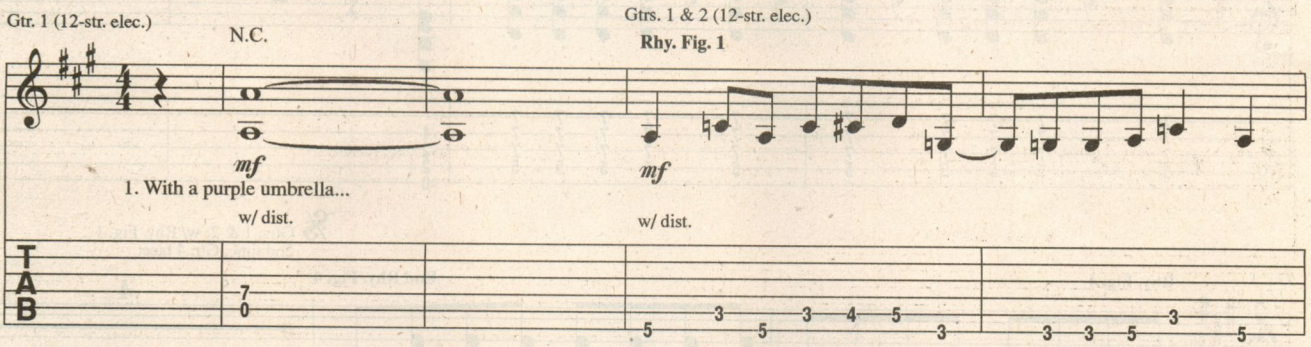
(From the Atlantic Recording LED ZEPPELIN II)

Transcribed by Jordan Baker

Words and Music by Jimmy Page and Robert Plant

Verse 1

Moderately Fast Rock ♩ = 148





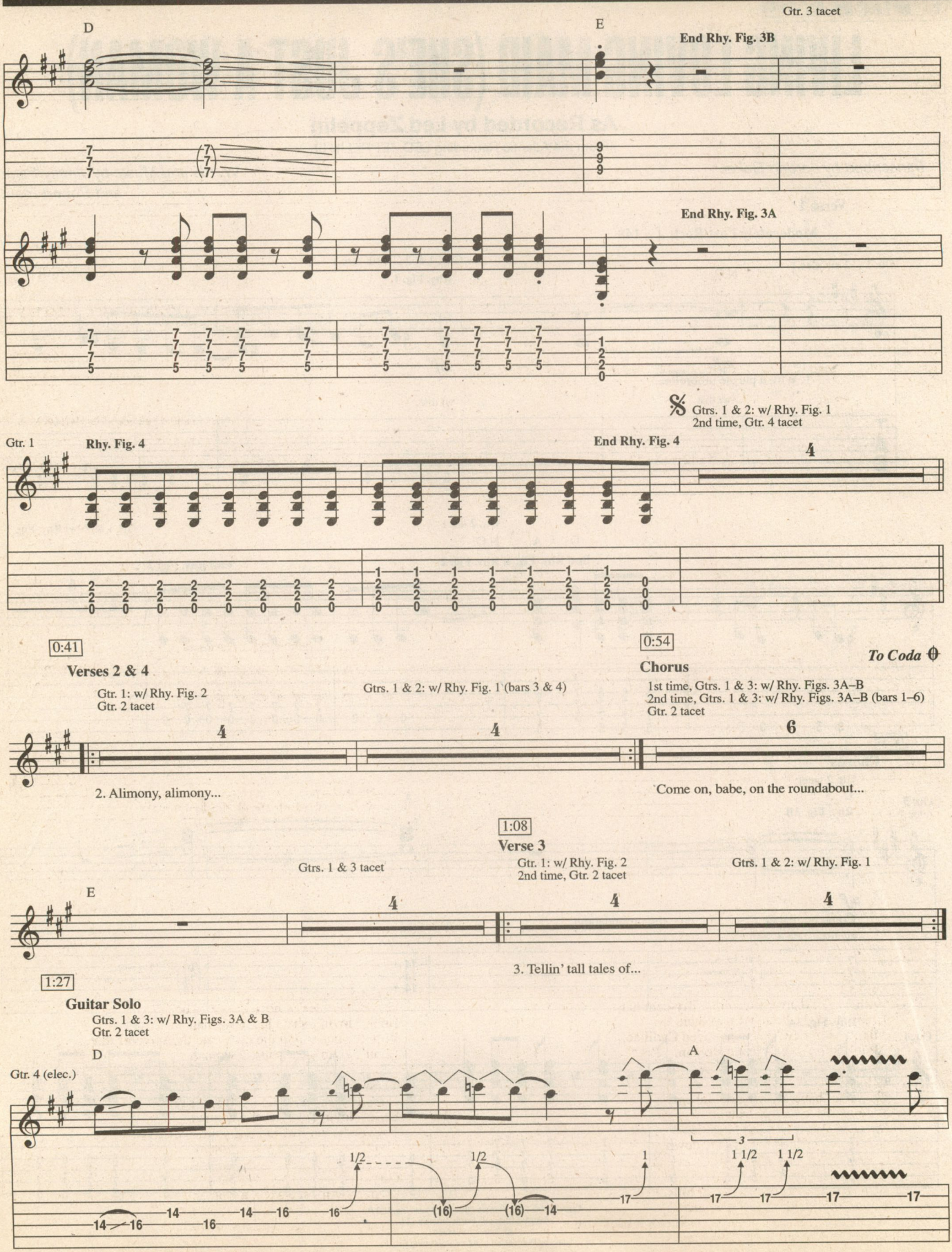
Chorus

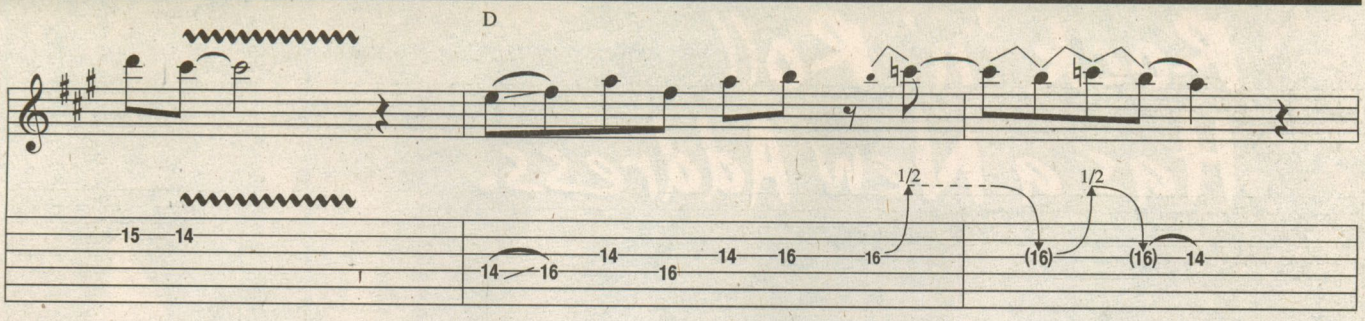


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Living Loving Maid (She's Just A Woman)

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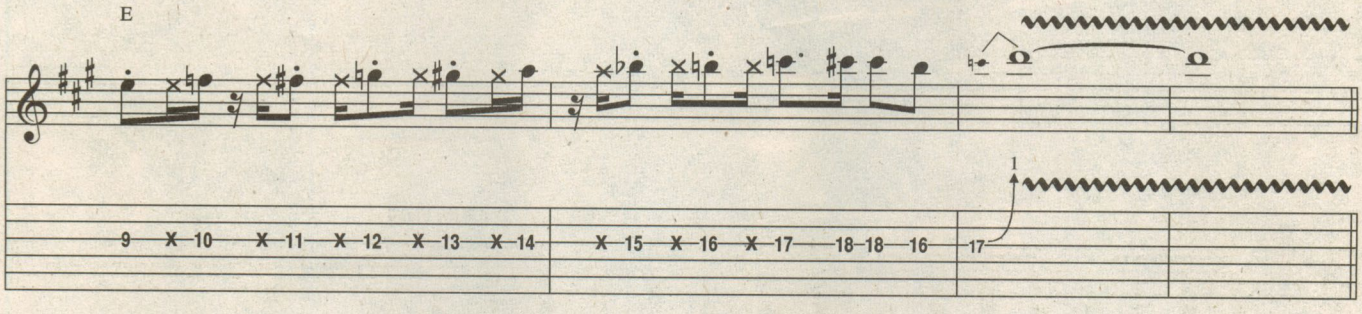




D.S. al Coda
(take repeat)

Gtrs. 1 & 3 tacet

Gtr. 1: w/ Rhy. Fig. 4



Coda

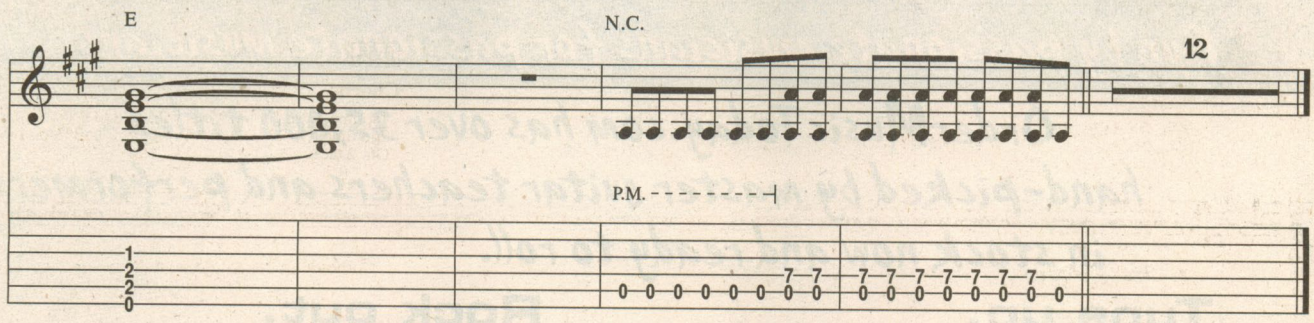
2:19

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1
(3 times)

Gtr. 3: w/ Rhy. Fig. 3B
(last meas.)

Gtr. 3 tacet



Lyrics

Verse 1
With a purple umbrella and a fifty-cent hat,
Livin', lovin', she's just a woman.
Missus cool rides out in her aged Cadillac.
Livin', lovin', she's just a woman.

Chorus
Come on, babe, on the roundabout,
Ride on the merry-go-round.
We all know what your name is,
So you better lay your money down.

Verse 2
Alimony, alimony, payin' your bills,
Livin', lovin', she's just a woman.
When your conscience hits, you knock it back with pills.
Livin', lovin', she's just a woman.

Verse 3
Tellin' tall tales of how it used to be,
Livin', lovin', she's just a woman.
With the butler and the maid and the servants three,
Livin', lovin', she's just a woman.

Verse 4
Nobody hears a single word you say.
Livin', lovin', she's just a woman.
But you keep on talkin' till your dyin' day.
Livin', lovin', she's just a woman.

Outro
Livin', lovin', she's just a woman.
Livin', lovin', she's just a woman.
Livin', lovin', she's just a woman.

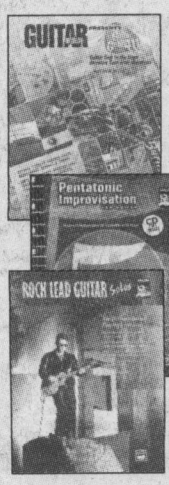
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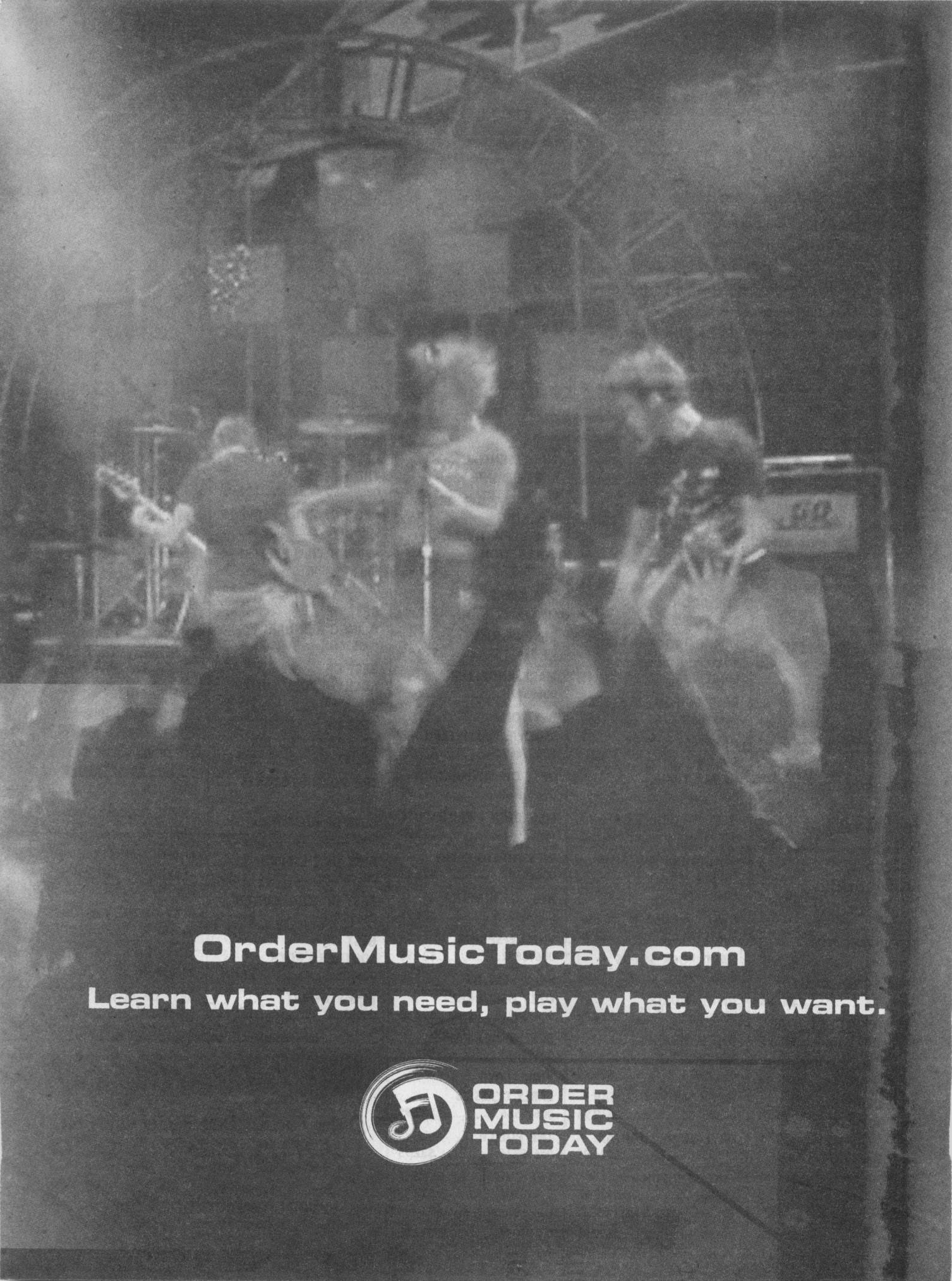


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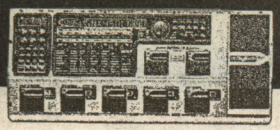
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As Recorded by Buddy Guy

(From the Jive Recording DAMN RIGHT, I'VE GOT THE BLUES)



By Buddy Guy

Intro

♩. = 90

N.C. A7

Gtr. 1(dist.)

mf

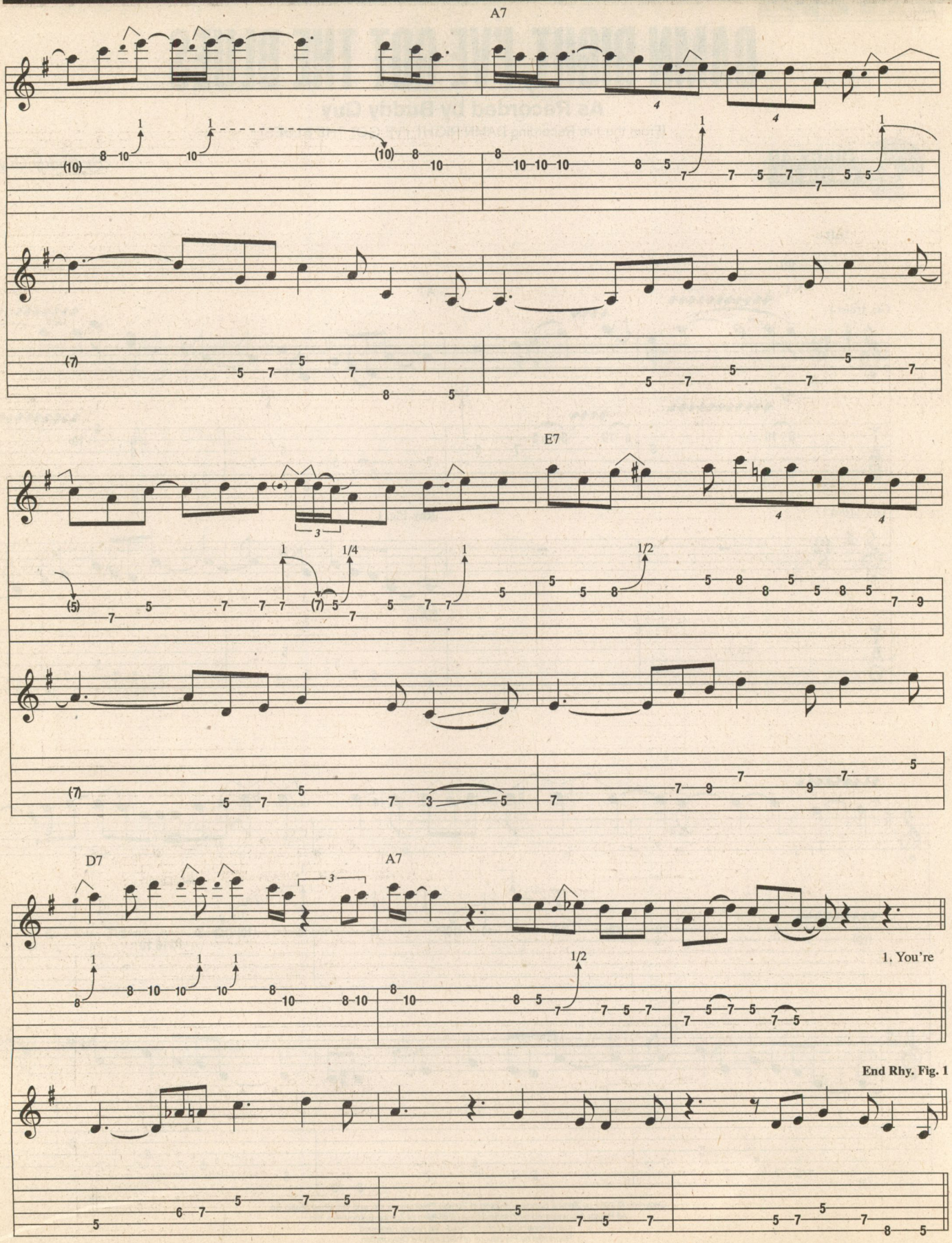
Gtr. 2 (dist.)

Rhy. Fig. 1

mf

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0:39

𝄋 Verses 1–3

Gtr. 1: w/ Fill 1, 2nd time
Gtr. 2: w/ Rhy. Fig. 1

A7

damn right I've got the blues...

Gtr. 1: w/ Fill 2, 2nd & 3rd times

Gtr. 1: w/ Fill 1, 2nd time

D7

Gtr. 1: w/ Fill 3, 2nd time; w/ Fill 5, 3rd time

A7

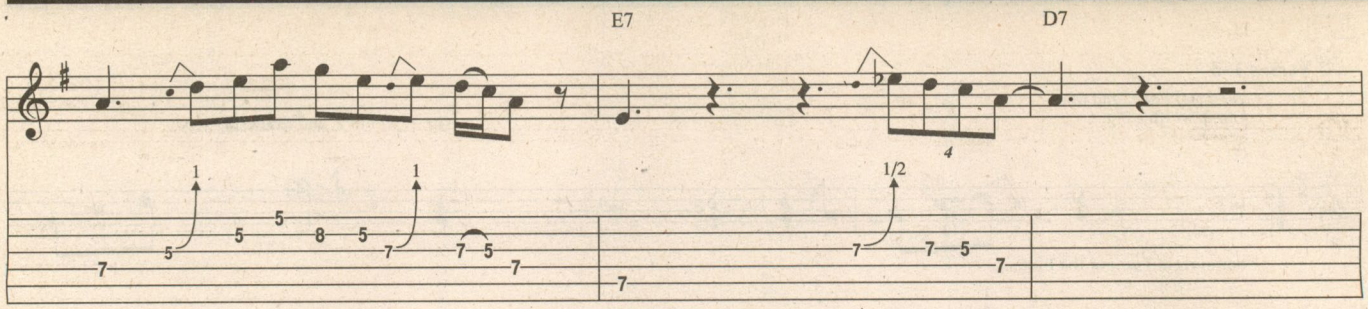
Fill 1
Gtr. 1

Fill 2
Gtr. 1

Fill 3
Gtr. 1

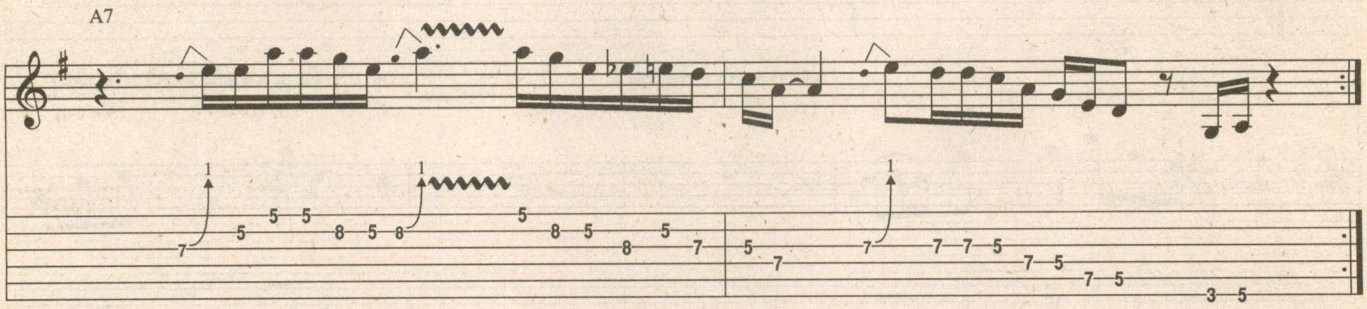
Fill 5
Gtr. 1

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Gtr. 1: w/ Fill 4, 2nd time & w/ Fill 6, 3rd time

To Coda



1:38

Guitar Solo

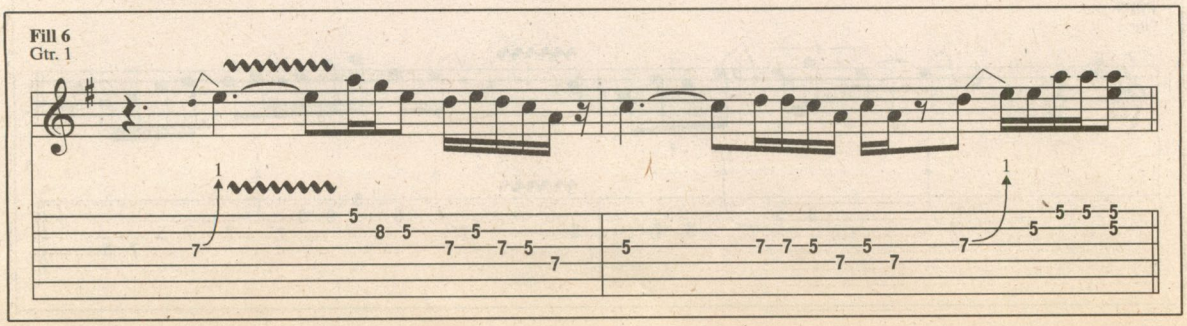
Gtr. 2: w/ Rhy. Fig. 1



Fill 4
Gtr. 1



Fill 6
Gtr. 1







D.S. al Coda

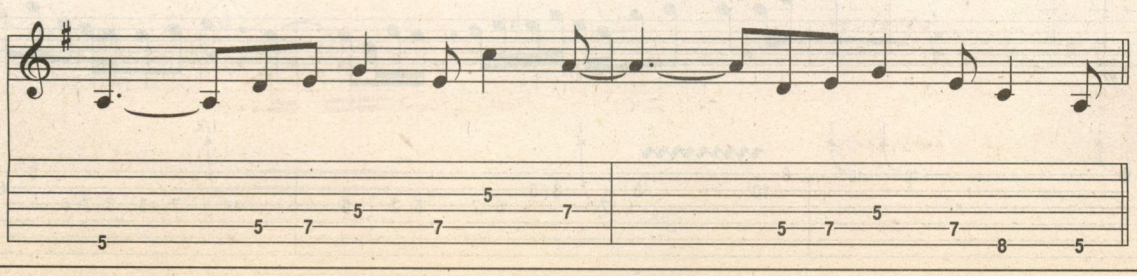


Coda

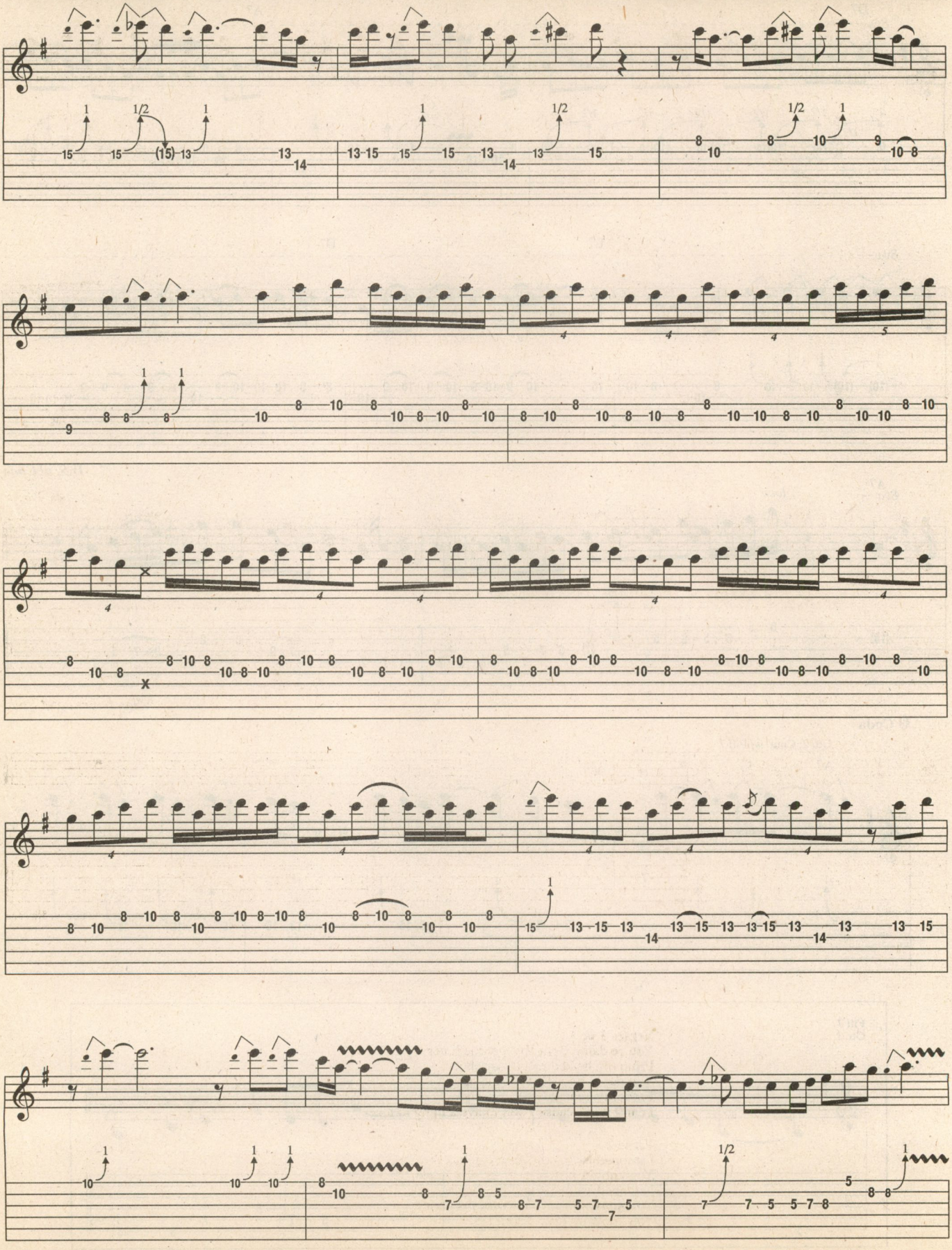
Gtr. 2: Cont. w/ Fill 7



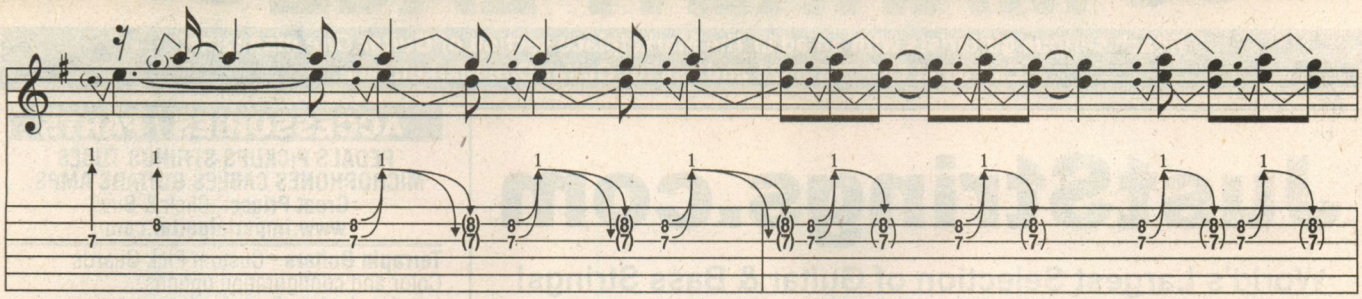
Fill 7
Gtr. 2



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Damn Right, I've Got The Blues



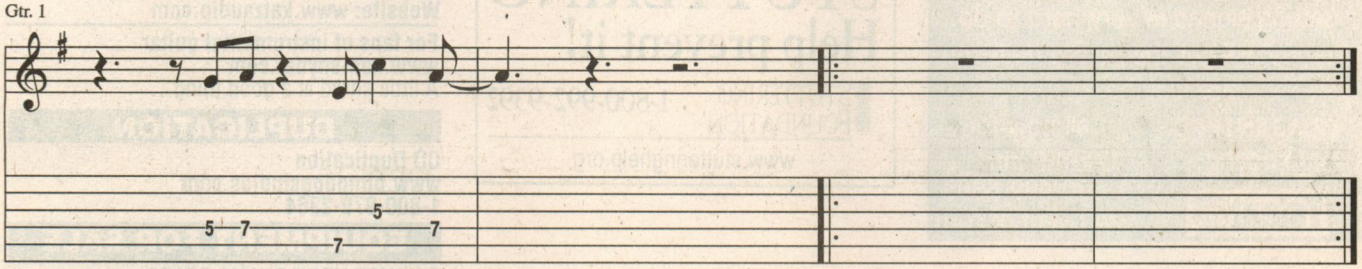




Gtr. 2: w/ Fill 7 to end

***Play 8 times and Fade**

Gtr. 1



*Gtrs. 1 & 2 continue in unison 5th time

Lyrics

Verses 1 & 3
You're damn right I've got the blues
From my head down to my shoes.
You damn right I've got the blues
From my head down to my shoes.
I can't win, 'cause I don't have a thing to lose.

Verse 2
I stopped by my daughter's house,
You know I just want to use the phone.
I stopped by my daughter's house,
You know I just want to use the phone.
You know my new grandbaby came to the door
And said, "Granddaddy, you know ain't no one at home."

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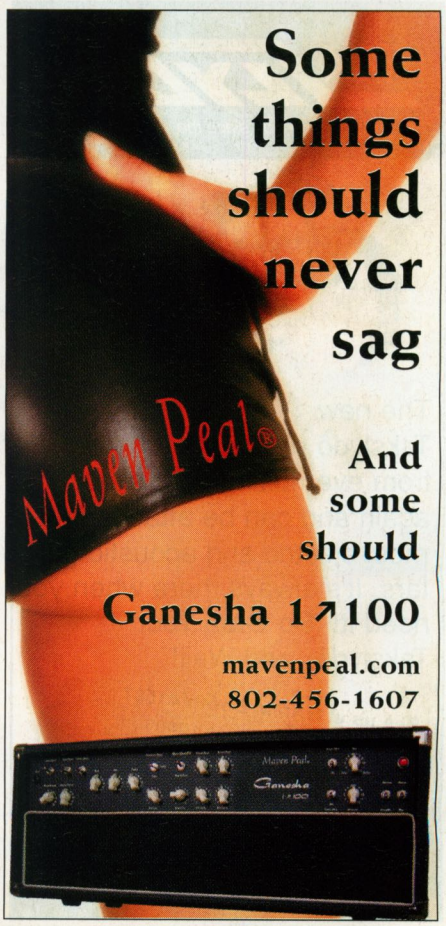
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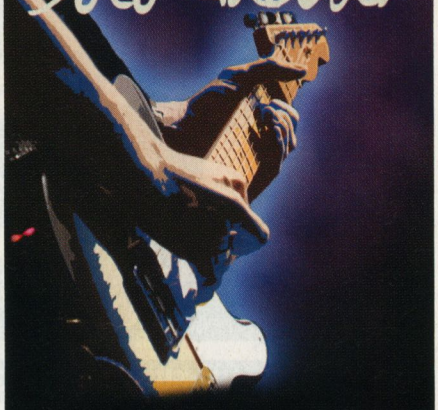
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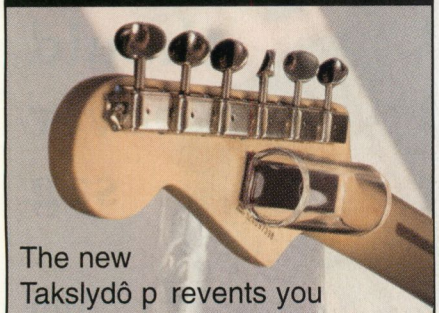
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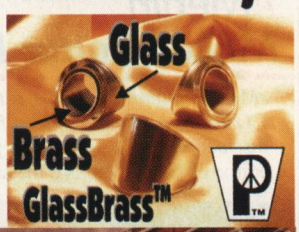
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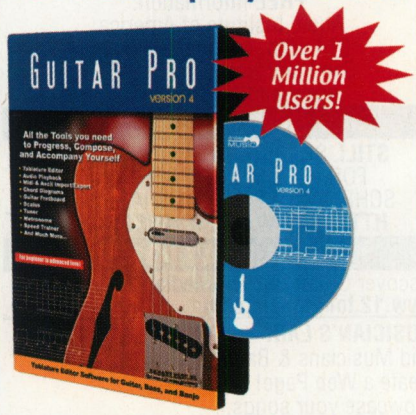






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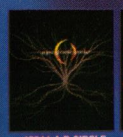
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Classic Sun Logo

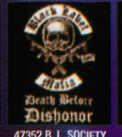

49465 A. IN CHAINS
Layne Staley Live


47940 ATREYU
Omen Ravens


48520 A. SEVENFOLD
Flaming Horseman


49206 B. D. MURDER
Sliced Heads


48584 B. L. SOCIETY
BLS Gun Logo/Guns


47352 B. L. SOCIETY
Mafia Death Dishoner


48583 B. L. SOCIETY
Mobster Skeleton


43210 B. SABBATH
1969 Group Photo


49089 B. THROUGH
Final Chapter


45065 B. BENJAMIN
Celtic Logo


49645 CHEVELLE
White Baron Skeleton


47345 C. OF BODOM
Blakkis-Cob Sign


48778 CHIMAIRA
Red Skull Logo


36371 CLASH
London Calling


48791 C. OF FILTH
Felon Of Troy


49504 DAMAGE PLAN
Dimebag/Group


25331 DANZIG
White Skull

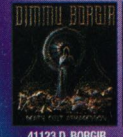

48495 DEFTONES
Rooster Logo


40945 DEFTONES
Special Forces Logo


45115 DEICIDE
Scars Of The Crucifix


49630 D. E. PLAN
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48426 DIMEBAG
Tribute Memorial


41123 D. BORGIR
Death Armageddon


23870 DOORS
Jim Passed Out

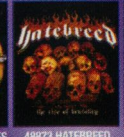

38865 DOWN
Crown Of Thorns


49103 GODSMACK
Roots Group Photo


45715 GREEN DAY
American Idiot

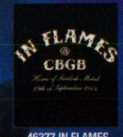

46223 GUNS N ROSES
Classic Slash Closeup


48801 GUNS N ROSES
Roses & Pistols Circle


48873 HATEBREED
The Rise Of Brutality


48749 HIM
Flames Heartagram


49507 HIMSA
Sickle Logo


46377 IN FLAMES
CBGB Logo


36511 IRON MAIDEN
Number Of The Beast


36512 IRON MAIDEN
Trooper


36527 JIMI HENDRIX
Blazin With Guitar


45508 JUDAS PRIEST
Electric Eye

45634 KILL. ENGAGE
The End Of Heartache

47365 KILL. ENGAGE
Skull Logo

41313 KITTIE
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48561 KORN
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45676 AEROSMITH Honkin On Bobo
49406 AFI Floating Girl
48028 ALEXISONFIRE Script Logo
47387 ALICE COOPER Alice Face Photo/Snakes
47083 ALICE IN CHAINS Bleed The Freak
48736 ALICE IN CHAINS Black & White Sun Logo
48735 ALICE IN CHAINS Jar Of Flies
47082 ALICE IN CHAINS Rooster
48933 ALL THAT REMAINS Crow Logo
44549 ALL THAT REMAINS Salvation
47340 AMON AMARTH Metal Skulls
47368 AS I LAY DYING Frail Words Collapse
48764 AS I LAY DYING Sheephead Logo
26552 AT THE DRIVE IN Boom Box
47941 ATREYU Psycho
47942 ATREYU The Curse Logo/Vampire
48519 A. SEVENFOLD A7X Hand With Rose Logo
48522 A. SEVENFOLD Sevolution
38137 BAD BRAINS Banned In DC
43363 BAD RELIGION Crossed Out Cross Logo
32716 BATHORY Goat Head Logo
39187 BEHEMOTH Zos Kia Cultas
10625 BLACK FLAG Bars Logo
33161 B. LABEL SOCIETY BLS Logo/Brewtality
48579 B. LABEL SOCIETY Bullet Holes Logo
48586 B. LABEL SOCIETY Flaming Iron Cross
42924 B. LABEL SOCIETY Forged In Iron
41004 B. LABEL SOCIETY Lords Of Destruction
48582 BLACK LABEL SOCIETY Mafia Lp
45790 BLACK SABBATH Flying Demon Logo
36445 BLACK SABBATH Logo/We Sold Our Souls
47382 BLACK SABBATH 1978 Vintage Group
45908 BLEED. THROUGH Blood Splatter Gargoyle
49087 BLEED. THROUGH Hand Loading Gun
36073 BURZUM Filosofem
36440 CALLING Group Photo/World Tour 2002
36323 CANNIBAL CORPSE Bloody Logo
10651 CANNIBAL CORPSE Butchered At Birth*
16334 CANNIBAL CORPSE Eaten Back To Life
45600 CANNIBAL CORPSE Wretched Spawn
45601 CATTLE DECAPITATION Humanure
42524 C. OF BODOM Hate Crew Deathroll
44484 C. OF BODOM Hatecrew Finland Logo
39722 CKY FuCKYou Logo
32559 CKY Red & Yellow Logo
45527 CLASH Japanese Skull & Crossbones Logo
49493 C. OF CONFORMITY Classic Spiked Skull
45628 CRADLE OF FILTH Black Is My Heart
25312 CRADLE OF FILTH Flaming Logo/Faces
47357 CRADLE OF FILTH Gilded Cunt
47359 CRADLE OF FILTH Nemesis
44431 CRADLE OF FILTH Nymphetamine/Sex Sex
45729 CURE Swirl Logo
45816 DAMAGE PLAN Diamond Group W/Skull
47385 DAMAGE PLAN Exploding Bunker W/Skulls
41370 DARK ANGEL Winged Logo/Death
32718 DARK THRONE Logo
36087 DARK THRONE Transilvanian Hunger
48617 D. HOUR Hidden Hands Of A Sadist Nation
10667 D. KENNEDYS DK Logo
42565 D. KENNEDYS Holiday In Cambodia Parody
48309 DEATH ANGEL Ultra Violence
45116 DECAPITATED The Negation
49108 DEFTONES Chucktones Canvas Shoe Logo
45756 DEFTONES Coors Silver Bullet Parody Logo
36548 DEFTONES Italia Stars Logo
49107 DEFTONES Virgin Mary Logo
47861 D. ENGINE PLAN Breeders Flag Logo

42317 DIMMU BORGIR Skull Head Bone Saw
28601 DIMMU BORGIR Manikinds Innocence
25456 DIMMU BORGIR Norway
25104 DIO Holy Diver
25105 DIO Last In Line
40941 DISTURBED Eye Logo/Remove The Fear
45831 DOORS Vintage Distressed Logo
41108 DOWN A Bustle In Your Hedgerow Lp Art
47386 D. THEATER Escape From Studio Symbols
32659 DROP KICK MURPHYS Anchor Logo
41371 DYING FETUS Destroy The Opposition
49628 EIGHTEEN VISIONS Skull With Bats Logo
22412 EMPEROR Darkside Eclipse
16532 EMPEROR Rider
47369 EVERY TIME I DIE Eagle Crest Logo
48752 EVERY TIME I DIE Shark Attack Logo
31852 EXPLOITED Mohawk Skull
44410 FEAR FACTORY Archetype/Group Faces
14404 FLOGGING MOLLY Shamrock Logo
48419 FOO FIGHTERS Foo Fighters Are For Lovers
48758 F. AUTUMN TO ASHES Crown Of Doves
32509 GG ALLIN War In My Head
42835 GOD FORBID Gold Skull Logo
44083 GODSMACK Distressed Horizon Line Sun
40950 GODSMACK Pentagram Chrome Skull Logo
47393 GODSMACK Slanted Group Inside Factory
48416 GOOD CHARLOTTE Skeleton Hands Logo
25458 GORGOROTH Logo
45742 GREEN DAY Heart Grenade Logo
46224 GUNS N ROSES Slash Live With Guitar
43121 GUNS N ROSES Distressed Banner Logo
43120 GUNS N ROSES Roses & Pistols Logo
38758 HATEBREED A Call For Blood/Vengeance
38760 HATEBREED Flaming Logo/Perseverance
38761 HATEBREED Spirit Cant Be Broken Eagle
48216 HAUNTED Revolver Logo/2004 U.S. Tour
45353 HAWTHORNE HEIGHTS Wings Of Fury
47361 HELMET Classic Logo
43112 HIM Heartagram/Logo
48748 HIM Ornate Heartagram Burst
45501 HIM Razorblade Romance
45602 HIMSA Angel Logo
43523 HIMSA Courting Tragedy
49023 ICED EARTH Set/We Will Come To Conquer
45067 ICED EARTH Glorious Burden Warfields
39662 IMMORTAL Demons Of Metal
32465 IN FLAMES Burning Match
19523 IN FLAMES Jesterhead
25380 INCUBUS Lotus Hand
49138 I. CLOWN POSSE Marquee 2005 Jokers
48867 I. CLOWN POSSE The Calm
44286 INTO ETERNITY Buried Into Oblivion
40965 IRON MAIDEN Aces High
24875 IRON MAIDEN Best Of The Beast
43087 IRON MAIDEN Fear Of The Dark
48775 IRON MAIDEN Fear Of The Dark Live
40969 IRON MAIDEN Killers
45547 IRON MAIDEN Live After Death
40968 IRON MAIDEN Purgatory
45545 IRON MAIDEN Somewhere In Time
49075 IT DIES TODAY Caitiff Choir Clock Tower
23960 JIMI HENDRIX Are You Experienced Lp
41463 JIMI HENDRIX Guitar With Wings Logo
23956 JIMI HENDRIX Star Spangled Banner Jimi
48438 JOAN JETT Distressed Joan Jett W/Guitar
44403 JOHNNY CASH With Guitar Giving Finger
48435 JOURNEY Escape
39920 JOY DIVISION Love Will Tear Us Apart
36513 JUDAS PRIEST Painkiller
32996 JUDAS PRIEST Sad Wings Of Destiny
25487 JUDAS PRIEST Screaming For Vengeance
48790 JUDAS PRIEST Turbo/Turbo Logo
44483 KATAKLYSM Serenity In Fire
46344 KILLERS Logo
49537 KILL. ENGAGE Alive Metal Logo/Coffins

44417 KILL. ENGAGE Sacred Heart Logo
48073 KING DIAMOND Deadly Lullabies Live
48395 KISS Vintage Distressed Kiss Army Logo
42477 KITTIE Kiss Of Infamy
47394 KORN Greatest Hits Vol. 1 Cell Logo
45765 KORN Throwing Signs Skeleton Hands
48220 KORN White Paint Logo/Still A Fuckin Freak
37303 K. MOUTH KINGS Rollin Stoned/Crown
37050 KREATOR Pleasure To Kill
42004 LACUNA COIL Group Posed Photo
39663 LACUNA COIL Logo/Comalies
47080 LAMB OF GOD Angle From The Ashes/Logo
41772 LAMB OF GOD Logo/Pure American Metal
48786 LAMB OF GOD New American Gospel
48785 LAMB OF GOD Tech Cross Logo
45490 LED ZEPPELIN Distressed 2nd Lp Cover
41562 LED ZEPPELIN Exploding Zeppelin Blimp
43305 LED ZEPPELIN Jimmy With SG Guitar
48746 LED ZEPPELIN Swan Song/U.S.A 1977
46220 LED ZEPPELIN Group Live On Stage
43514 LINKIN PARK Gothic Spray Paint Logo
49623 LINKIN PARK Multi Boxed Live Collage
48906 L. SKYNYRD Confederate Skull W/Logo
45873 L. SKYNYRD Southern Rock Guitars Logo
40956 MARILYN MANSON Face Photo/Babble
40656 MARILYN MANSON Mobscene Group
45140 MARTYR AD Dead Black Bird Logo
45368 MASTODON Duel Rock Horn Salute
45365 MASTODON Megalodon Shark
22097 MAYHEM Logo
27278 MEGADETH Killing Is My Business..
42113 MEGADETH Logo
43197 MEGADETH Rust In Peace
42112 MEGADETH So Far, So Good...So What
49670 MEGADETH The Lord Of The Riffs Parody
45882 MEGADETH The System Has Failed
22467 MESHUGGAH Chaosphere
38544 MESHUGGAH Deviant Screaming Face
45694 METALLICA Black Widow Logo
10766 METALLICA Damage Inc.
10767 METALLICA Kill Em All
10559 METALLICA Metal Up Your Ass*
10560 METALLICA Rebel Skull
10558 METALLICA Ride The Lightning
45711 MINISTRY Buck Satan And 666 Shooters
17161 MISFITS Horror Business
17159 MISFITS Kennedy Bullet*
25410 MISFITS White Skull
24300 MORBID ANGEL Altars Of Madness
24299 MORBID ANGEL Flaming Goat Head
40482 MORTICIAN Darkest Day Of Horror
49466 M. LOVE BONE Cartoon Group In Star
48401 MOTLEY CRUE Looks That Kill Group
48400 MOTLEY CRUE Red, White & Crue
45851 MOTLEY CRUE Shout At The Devil
43926 MOTLEY CRUE Distressed Girls Girls Girls
45852 MOTLEY CRUE Too Fast For Love Logo
45552 MOTORHEAD Inferno
45735 MR. BUNGLE Clown Face
47378 MUDVAYNE Logos/Determined Storm
47379 MUDVAYNE Lost And Found/Water Logo
48525 MUSHROOM HEAD Chrome Logo/Mask
45696 MUSHROOM HEAD Destroy The World
49743 MY CHEMICAL ROMANCE Stone Angel
48335 NECROPHAGIST Logo
39918 NINE INCH NAILS Pretty Hate Machine
10796 NINE INCH NAILS Sin
10566 NINE INCH NAILS Teeth & Salt Trail
25804 NIRVANA Group Live On Stage
37713 NIRVANA Silver Foil Logo
38380 NIRVANA Vestibule The Indecisive/Fudge
49452 NOFX Skeleton Logo/1988 Tour
49637 NORMA JEAN Sign Logo/Musket Rifles
49621 NORMA JEAN O God Aftermath Swimmer
39554 OLD MAN'S CHILD Defense Of Existence

27317 OPETH Blackwater Park
45241 OVERKILL Under The Influence
41060 OZZY OSBOURNE Ozz Bless America!
45674 OZZY OSBOURNE Ozzy For President
45820 OZZY OSBOURNE Vintage Distressed Logo
45814 PANTERA Flaming Horned Metal CFH Skull
38852 PANTERA Skull & Knives Logo
43226 PANTERA Cigar Smokin Horned Skull
25129 PANTERA Vulgar Display
44664 PINK FLOYD Have A Cigar
43910 PINK FLOYD Wish You Were Robotic Hands
40511 POSSESSED Seven Churches
45857 PRIMUS Frizzle Fry
44455 QUEEN Crest Logo
41348 QUEENS OF THE STONEAGE Mudflap Girls
45604 QUEENSRYCHE Rage For Order
49193 RADIOHEAD Thief Minotaur Logo
28500 RAMONES Black & White Presidential Seal
24285 RANDY RHOADS Tribute Photo With Guitar
45703 R. H. CHILI PEPPERS Palm Peppers Logo
49626 REMEMBERING NEVER Hangman Art
48893 ROB ZOMBIE Self Cartoon Portrait
46178 RUSH A Farewell To Kings World Tour 1977
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45541 SEPULTURA Chaos A.D.
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43115 SEX PISTOLS Sid Vicious Snarling Photo
48377 SHADOWS FALL Fall Skull/Sawblade Logo
48374 SHADOWS FALL Skull In The Moon Logo
48376 SHADOWS FALL War Within Collage Art
49510 SIX FEET UNDER 13
19501 SIX FEET UNDER Maximum Violence
46161 SKID ROW Classic Logo/Youth Gone Wild
45514 SLAYER Cross Skeleton War Dagger Head
43090 SLAYER Show No Mercy
45778 SLAYER White Demon Head
33239 SLIPKNOT Group Posed In Pentagram Logo
48879 SLIPKNOT Triple S In Star/Logo
44449 SLIPKNOT Subliminal Verses Group Masks
24984 SMASHING PUMPKINS Classic Zero
49102 S. DISTORTION Fallen Sparrow Logo
40057 SOILWORK Figure Number Five
48777 SOULFLY Riot Squad
49101 STATIC X Carved Machine Logo In Arm
25500 S. RAY VAUGHAN Guitar Tribute 54 - 90
38394 STONESOUR Group Photo
48965 STORY OF THE YEAR Metal Skull Logo
49459 STRAPPING YOUNG LAD Self Titled Lp
20394 SUBLIME Bradley Nowell Memory 68 - 96
49158 SUBLIME Logo/40oz. To Freedom Sun
49161 SUBLIME Sunset Group Silhouette Photo
44238 SUFFOCATION Souls To Deny
48874 S. OF A DOWN Skeleton Bride W/Gun
48396 S. OF A DOWN Statue Of Liberty
48399 T. NUGENT Flaming American Flag Guitar
39119 TENACIOUS D Texaco Logo/Fueled By
47913 TESTAMENT Souls Of Black
43168 THREE DAYS GRACE Logo
47551 THROWDOWN Bloody Fists Logo
32352 TOOL Lateralus Skinless Double Face Man
32646 TOOL Nerve Ending Logo
45934 TOOL Smokebox Logo
41101 TWIZTID Americaz Nightmare
44596 UNDEROATH Invincible
44594 UNEARTH Logo/The Oncoming Storm
48761 UNEARTH Vines Logo/Future Of Dispair
48968 USED Dr. Love Skeleton In Wreath
46137 USED Hanging Heart Logo
42083 VAN HALEN Original Van Halen Group
45157 V. REVOLVER Contraband Lp Girl W/Group
49467 V. REVOLVER Girl Wings/Wings Logo
11311 VENOM Welcome To Hell
49471 WEDNESDAY 13 Too Dead To Die
43117 WHO The Kids Are Alright Tommy Logo

48784 LAMB OF GOD
Reaper Tarot

22137 LED ZEPPELIN
Stairway To Heaven

32994 L. SKYNYRD
Whiskey Label

45645 M. HEAD
Lions Crest Logo

47395 M. MANSON
Lest We Forget

48959 MARS VOLTA
The Evil Spirit

45367 MASTODON
Reaper Maiden

25446 MEGADETH
Peace Sells...

49639 MEGADETH
Vic Head Plugged In

48560 METALLICA
Tiki Headbangers

10771 METALLICA
Justice For All

10768 METALLICA
Master Of Puppets

49195 MINISTRY
Jesus Built My Hotrod

41075 MOTLEY CRUE
Dr. Feelgood

40981 MOTORHEAD
Classic England Skull

48753 MUDVAYNE
2005 Group Posed

47376 MUDVAYNE
Mutatis Group Photo

45554 MURDERDOLLS
Hatchet Girl Logo

38933 MUSH. HEAD
Militia Band Mask

49139 C. ROMANCE
Fire At Will

27714 N. INCH NAILS
NIN Logo

10805 NIRVANA
Smiley Face Logo

45881 OTEP
It Hides Inside Me

11346 O. OSBOURNE
Randy Rhoads Tribute

48881 PANTERA
After Show Group

36470 PANTERA
Cowboys Metal Skull

25373 PANTERA
Hesher Dream Chick

28609 PINK FLOYD
Darkside Of Moon

28412 RAMMSTEIN
Lava Exploding Logo

45770 R. H. PEPPERS
Old English Logo

48375 SHAD. FALL
Shadow Force Skull

40974 SLAYER
Eagle In The Abyss

45522 SLAYER
War Skeleton Head

45515 SLAYER
South Of Heaven

48878 SLIPKNOT
All Of Our Endings

38847 SLIPKNOT
Triple S Horned Skulls

24751 SUBLIME
Sun Logo

36446 SUPER. RITUAL
Logo

48948 TOOL
Pill Inside Brain

48949 TOOL
Dissection

48760 UNEARTH
Bombing Dead

48967 USED
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45483 **B. SABBATH** Bloody Sabbath Vintage Group
29859 **CKY** Group Standing In Street Photo
47339 **CLASH** London Calling
25103 **CRADLE OF FILTH** Heavens Mutant Children
17876 **DEFTONES** Group Closeup
39846 **DEFTONES** Self Titled Lp
22399 **DOORS** Group In The Dark
46420 **EVANESCENCE** Amy Lee Posed In Lace Dress
39855 **GODSMACK** Sun Logo/4 Group Faces Photo
46306 **GREEN DAY** American Idiot
46321 **GREEN DAY** Heart Grenade Logo/Group Photo
48310 **G. N ROSES** Distressed Roses & Pistols Logo
48468 **G. N ROSES** Roses & Pistols Circle Logo
20574 **I. CLOWN POSSE** Wicked Clowns Photo
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
40037 **JIMI HENDRIX** Live Purple Haze Photo
23766 **KITTIE** Alien Beast
20305 **KORN** Insanity-Issues Lp
36106 **KORN** Untouchables Group Posed Photo
48588 **LED ZEPPELIN** 2nd Lp Cover
48587 **LED ZEPPELIN** Group Standing Next Airplane
39142 **LED ZEPPELIN** Stairway To Heaven
44463 **LINKIN PARK** Group Live Collage Photo
45110 **LOST PROPHETS** 2004 Group Standing Photo
40751 **MARILYN MANSON** Wearing Cap Closeup
41312 **METALLICA** St. Anger
44669 **METALLICA** St. Anger Group Live Collage
28781 **MISFITS** White Skull
32063 **MUDVAYNE** Band Photo With Null Logo
35741 **NIRVANA** Group Sitting On Bed
48929 **NORMA JEAN** O God The Aftermath Group
21225 **OZZY OSBOURNE** Wearing Leather Jacket
24229 **PANTERA** On Stage Live Collage
32720 **PINK FLOYD** Dark Side Of The Moon
38499 **RAMONES** Road To Ruin
45975 **R. H. C. PEPPERS** Technicolor Logo/Group
49025 **RUSH** 2112
41571 **SEX PISTOLS** Anarchy In The U.K.
31686 **SLIPKNOT** Pentagram Logo/Group Photo
44670 **SLIPKNOT** Subliminal Verses We Wont Die
45112 **S. DISTORTION** Dennis Danell Live On Stage
32719 **SUBLIME** Livin With Louie Dogs
32573 **S. OF A DOWN** Caricatures Riding Elephant
11503 **TOOL** Man Emerging From Water
47144 **UNDEROATH** Group Photo W/Syringe Tubes
49677 **USED** Group Photo Getting Curb Checked
46757 **USED** In Love And Death Group Photo
46419 **VELVET REVOLVER** Group Live Shots
48463 **WHITE STRIPES** White Blood Cells
48461 **WHO** Group Wrapped With British Flag Photo

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32062 **CRADLE OF FILTH** Dragon Logo
40730 **GODSMACK** Sun Skull Logo
26902 **GREEN DAY** Dragon Logo
36602 **I. CLOWN POSSE** The Wraith
49785 **KORN** Neon Girl Sign Logo
49782 **L. SKYNYRD** U.S. Flag & Eagle
46605 **METALLICA** Master Of Puppets
49780 **MISFITS** Evilive Fangs
38438 **MUDVAYNE** End Of Things Logo
25751 **PANTERA** Logo
27713 **POT LEAF** Leaf
19121 **PINK FLOYD** Dark Side Of The Moon
25272 **SLIPKNOT** Oval Logo
49790 **VAN HALEN** Eddie 5150 Guitar Design
49788 **VELVET REVOLVER** Girl Silhouette Logo





Chokers & Silver Rings

Enamel Filled Chokers On Ball Chain & Silver Rings



SILVER RINGS $16
Available In Size 8, 10 And 12

35578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Logo With Ninja Star
39506 **OZZY OSBOURNE** Silver Logo
28677 **PANTERA** Silver Logo
28669 **SLIPKNOT** Silver Logo
28668 **SUBLIME** Silver Logo

CHOKER NECKLACES $14

35583 **AC/DC** Logo
41333 **BLACK LABEL SOCIETY** Brewtality
25285 **GODSMACK** Sun Logo
41263 **IRON CROSS** Black Iron Cross
42301 **KORN** Logo
41261 **METALLICA** St. Anger Fist Logo
19989 **MISFITS** Skull
18167 **NINE INCH NAILS** Broken Logo
39507 **OZZY OSBOURNE** Logo
28699 **PANTERA** Logo
39863 **PINK FLOYD** Dark Side Of The Moon
35580 **RED HOT CHILI PEPPERS** Logo
28693 **SLIPKNOT** Triple S Star Logo
44161 **STATIC X** Machine Logo
25279 **SUBLIME** Logo
25291 **TOOL** Pill Logo

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.

38221 **A. P. CIRCLE** Logo
43790 **AC/DC** High Voltage Logo
24705 **ALICE COOPER** Schools Out
11916 **ALICE IN CHAINS** Logo
41688 **AVENGED SEVENFOLD** Winged Skull
37986 **B. LABEL SOCIETY** Sonic Brew
11926 **BLACK SABBATH** Logo
43959 **BLEEDING THROUGH** Winged Skull Logo
44534 **BREAKING BENJAMIN** Celtic Design
39813 **CHEVELLE** Iron Cross Logo
32100 **CKY** Logo
42467 **CRADLE OF FILTH** Blood Red Logo
11935 **DANZIG** White Skull
41683 **DEFTONES** Def Cobra Logo
47766 **D. ESCAPE PLAN** Distressed Flag Logo
38218 **DOORS** Logo
38478 **DOWN** Logo
38483 **DOWN** Pepper Crown Of Thorns Face
24367 **GODSMACK** Sun Logo
47783 **GREEN DAY** Heart Grenade Logo
42899 **KILLSWITCH ENGAGE** Skull Logo
11961 **KISS** Army Logo
23037 **KITTIE** Logo
49858 **KORN** Flat Rock Sign Logo
46614 **LINKIN PARK** Gothic Logo
38204 **MARILYN MANSON** Logo
43794 **MEGADETH** Logo
43796 **METALLICA** Master Of Puppets Logo
11982 **MISFITS** White Skull
38311 **MOTLEY CRUE** Girls Girls Girls Logo
33479 **MUDVAYNE** Flattiner Logo
39595 **MUSHROOM HEAD** Logo
42417 **NINE INCH NAILS** NIN Logo
41758 **NIRVANA** Smiley Face
18399 **OZZY OSBOURNE** Ozzy Logo
43739 **PANTERA** Skull Logo
21242 **RAMMSTEIN** Logo
40341 **SLIPKNOT** Pentagram Logo
20366 **STATIC X** Logo
39599 **SUPERJOINT RITUAL** Logo
12024 **TOOL** Lateralus Logo
22629 **TYPE O NEGATIVE** Brooklyn Bridge
46651 **UNDEROATH** X
49884 **UNEARTH** Cherub Logo
12027 **WHITE ZOMBIE** Monster Face

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

~~aperfectcircle~~

25755 **A PERFECT CIRCLE** Logo
43996 **BLACK DAHLIA MURDER** Logo
39459 **BLACK LABEL SOCIETY** BLS Logo
43961 **BLEEDING THROUGH** Winged Skull Logo
49799 **BREAKING BENJAMIN** Celtic Design
36269 **CANNIBAL CORPSE** Bloody Logo
32098 **CKY** Logo
42452 **CRADLE OF FILTH** Blood Red Logo
19490 **DANZIG** Tribal Skull
13835 **DEFTONES** Logo
38484 **DOWN** Logo
40722 **GODSMACK** Sun Logo
47789 **GREEN DAY** Heart Grenade Logo
46257 **KILLSWITCH ENGAGE** Stacked Logo
13678 **KORN** Logo
43967 **LAMB OF GOD** Logo
49804 **LYNYRD SKYNYRD** Stacked Logo
13684 **MARILYN MANSON** Logo
32157 **METALLICA** Logo
32156 **MISFITS** Classic White Skull
39582 **MOTLEY CRUE** Theatre Of Pain Logo
33096 **MUDVAYNE** Flattiner Logo
39733 **NIRVANA** Logo
13674 **PANTERA** Logo
33085 **SLIPKNOT** Triple S Logo
16911 **SLIPKNOT** Logo
22627 **SUBLIME** Logo
49798 **SYSTEM OF A DOWN** Logo
13834 **TOOL** Logo
46664 **UNDEROATH** Logo
49815 **UNEARTH** Vines Logo
46751 **USED** Script Logo
49822 **VELVET REVOLVER** Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!



45412 **AC/DC** Logo With Horns
48578 **B. LABEL SOCIETY** BLS Logo
46097 **B. SABBATH** We Sold Our Souls
48066 **CANNIBAL CORPSE** Bloody Logo
41241 **CKY** Jumbo Red Logo
48722 **CRADLE OF FILTH** COF Logo & Dragon
41234 **DEFTONES** Tiger Head Logo
41227 **GODSMACK** Spray Glow Jumbo Sun
45581 **GUNS N ROSES** Roses & Pistols Logo
48068 **HATEBREED** Flaming Logo
45576 **HIM** Logo
45577 **IRON MAIDEN** Logo
48723 **KILL. ENGAGE** Logo & Hand Print
24162 **KITTIE** Logo
41232 **KORN** Grey Jumbo Blend Logo
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo & Symbols
46096 **METALLICA** St. Anger Logo & Ninja Star
42412 **MISFITS** Graveyard Logo
48728 **MOTORHEAD** Classic England Skull Logo
41235 **MUDVAYNE** Flamed Pyramid Logo
17841 **NINE INCH NAILS** NIN Logo
45966 **NIRVANA** Smiley Face Logo
41228 **OZZY OSBOURNE** Jumbo Black Logo
41220 **PANTERA** CFH Skull & Crossbones
32266 **PINK FLOYD** Dark Side Of The Moon
45579 **SLAYER** Logo/Eagle In The Abyss
46085 **SLIPKNOT** Logo & S Logo
49166 **SUBLIME** Tattoo Logo
38250 **TOOL** Laterlus Logo

Miscellaneous Rock Apperal



GROUP WORKSHIRTS $39.95
High Quality Embroidery On A Industrial Type Brand Shirt. Sizes M, LG & XL

45569 **GUNS N ROSES** Logo/Use Illusion 11
45502 **HIM** Logo/Heartagram
45548 **IRON MAIDEN** Logo/Seventh Son
48726 **KILL. ENGAGE** Logo/Metal Skull Logo
48727 **LAMB OF GOD** Logo/Skeleton Bird Bomb
45489 **LED ZEPPELIN** Logo/Exploding Blimp
49762 **SHADOWS FALL** SF Logo/SF Star Logo
45521 **SLAYER** Winged Bloody Dagger Logo

HOODED SWEATHIRTS $59.95
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42360 **ATREYU** Logo/Gargoyle
47392 **AVENGED SEVENFOLD** Bat Winged Skull
48581 **B. L. SOCIETY** BLS Logo/Iron Cross
42527 **C. OF BODOM** Logo/Hate Crew Deathroll
48795 **C. OF FILTH** Symbol/Nymphetamine Logo
45898 **D.I.L. ESCAPE PLAN** Bleached Flag Logo
42530 **D. BORGIR** Logo/Satan We Trust **XL Only**
45688 **GODSMACK** Sketchy Sun Logo
45568 **GUNS N ROSES** Roses & Pistols Logo
45661 **HATEBREED** Distressed Logo
43110 **HIM** Vines Heartagram Logo
45783 **IRON MAIDEN** Logo/Electric Mummy
48800 **JUDAS PRIEST** Unleashed In The East
42944 **KILLSWITCH ENGAGE** Skull Nails Logo
48221 **KORN** Logo/Rock Sign Logo
48783 **LAMB OF GOD** Logo/American Metal
45488 **L. ZEPPELIN** Symbols/Stairway Heaven
48496 **M. MANSON** MM Logo/Lest We Forget
49744 **MEGADETH** Logo/System Failed Vic Flag

MORE HOODED SWEATSHIRTS

45695 **METALLICA** St. Anger
45344 **MOTLEY CRUE** Shout At Devil Logo
48730 **MOTORHEAD** March Or Die
45697 **MUSHR. HEAD** Camo Logo/Militia Mask
47773 **NIRVANA** Smiley Face Logo
45468 **PANTERA** Flaming CHF Logo/Claw Logo
48373 **SHADOWS FALL** The War Within
40977 **SLAYER** Eagle In The Abyss/Logo
45795 **SLIPKNOT** Logo/Glowing Group Masks
36500 **TOOL** Nerve Ending Logo
48731 **UNEARTH** Skulls With Wing Logo

MISCELLANEOUS ROCK APPERAL
Note Individual Prices & Sizes

39729 **AC/DC** Baseball Jersey
Those About To Rock **M/L/XL $29.50**
45571 **GUNS N ROSES** Baseball Jersey
Roses & Pistols Logo **M/L/XL $79.50**
45549 **IRON MAIDEN** Baseball Jersey
Logo/The Trooper **M/L/XL $79.50**
48787 **LAMB OF GOD** Baseball Jersey
Join Or Die Snake Parts **M/L/XL $28.50**
45495 **LED ZEPPELIN** Baseball Jersey
Logo/U.S. America '77 **M/L/XL $79.50**
48911 **OZZY OSBOURNE** Baseball Jersey
Blizzard Of Ozz **M/L/XL $29.50**
42107 **PINK FLOYD** Baseball Jersey
Dark Side Of The Moon **M/L/XL $75.50**
45518 **SLAYER** Baseball Jersey
Logo/Eagle In The Abyss **M/L/XL $79.50**
32655 **SUBLIME** Baseball Jersey
Tattoo Logo **M/L/XL $26.50**

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain




METAL BELT BUCKLES $17

46152 **AC/DC** Oval Classic Logo
46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
48853 **GUNS N ROSES** Roses & Pistols Logo
48844 **HIM** Heartagram Logo
48835 **IRON MAIDEN** The Trooper
44965 **KILLSWITCH ENGAGE** Winged Skull Logo
48843 **JUDAS PRIEST** British Steel
48863 **LAMB OF GOD** Silver Chrome Style Logo
48832 **LED ZEPPELIN** 1st Lp Cover
42303 **LYNYRD SKYNYRD** Logo
48838 **SLAYER** Eagle In The Abyss

LEATHER BIKER WALLETS $18.95

49696 **AC/DC** Metal Badge Logo/Back In Black Logo
41187 **CRADLE OF FILTH** Logo
44141 **DANZIG** White Skull/Logo
38032 **GODSMACK** Flaming Sun Logo
45986 **GUNS N ROSES** Roses & Pistols Logo
45991 **HIM** Logo With Razorblade/Heartagram Logo
46010 **KORN** Metal Badge Oval Logo
46009 **LED ZEPPELIN** Logo/Swan Song
45989 **LYNYRD SKYNYRD** Confederate Flag Logo
41184 **METALLICA** St. Anger Logo/Ninja Star
45988 **MOTORHEAD** Chained Skull Wings Logo
41185 **MUDVAYNE** End Of Things Pyramid Logo
36487 **OZZY OSBOURNE** Logo
41881 **PANTERA** Dancing Girl With Logo
49403 **SLAYER** Eagle In The Abyss/Logo
44140 **SLIPKNOT** Logo Collage With Metal Rivits

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
20258 **B. SABBATH** Puerto Rico Pop Festival '72
14985 **CLOCK. ORANGE** Stanley Kubrick '71
32987 **CREED & SEVENDUST** 104 Fest '2000
20268 **DOORS** Isle Of Wight Festival Chicago '70
15017 **GREEN DAY** New York City '94
14994 **JIM MORRISON** Last Known Picture '71
15025 **KISS** 10th Anniversary Tour '82
15011 **L. SKYNYRD** Street Survivors '77
32985 **L. SKYNYRD & R. STONES** Knebworth '76
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt Rest In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
15019 **PEARL JAM & METALLICA** Houston '93
15021 **PINK FLOYD** World Tour Las Vegas '87
32977 **PEARL JAM** Lollapalooza '92 W/Chili Pepper
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '86



Full Color Poster Flags $16

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17174 **AC/DC** Angus With Guitar
40556 **B. SABBATH** Original Group
42549 **C. OF BODOM** Follow The Reaper
42553 **C. OF FILTH** Cruelty And Beast
24473 **DEFTONES** Red Pony
44047 **D. BORGIR** Death Armageddon
28465 **GODSMACK** Awake
44796 **HIM** Tribal Logo
24467 **IRON MAIDEN** Brave New World
10359 **J. HENDRIX** Live At Woodstock
21816 **KORN** Logo
12277 **L. ZEPPELIN** Stairway To Heaven
44798 **M. MANSON** Officer Marilyn
19846 **METALLICA** Justice For All
12285 **METALLICA** Master Of Puppets
39499 **MISFITS** White Skull
42104 **MOTORHEAD** England Skull
28459 **MUDVAYNE** Group Photo
42552 **NIRVANA** Smiley Face
25951 **O. OSBOURNE** Highway To Hell
25983 **PANTERA** Confederate Flag
32706 **R. A. MACHINE** Monk On Fire
12309 **SLAYER** Eagle In The Abyss
40563 **SLIPKNOT** Star Logo/Group

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95



BASEBALL STYLE CAPS

47934 **AC/DC** Logo & Back In Black Logo
33160 **BLACK LABEL SOCIETY** BLS Logo
36362 **CRADLE OF FILTH** Dragon Logo & COF Logo
49353 **GREEN DAY** Grenade Logo
48818 **GUNS N ROSES** Roses & Pistols Logo
48015 **HATEBREED** Flaming Logo
45592 **HIM** Heartagram & Logo
46064 **I. CLOWN POSSE** Running Hatchetman Guy
45596 **IRON MAIDEN** Fear Of The Dark Live & Logo
46069 **KORN** Pirate Skull Logo
48821 **LAMB OF GOD** Helmet Of Death Soldier Skull
37516 **LED ZEPPELIN** Logo & Symbols
49346 **MEGADETH** Logo/Killing Is My Business Skull
49349 **METALLICA** Logo W/Inlaid Jumbo Ninja Star
49350 **MUDVAYNE** Lost And Found Logo
14966 **NINE INCH NAILS** Logo
45597 **SLAYER** Logo & Eagle In The Abyss
46045 **SLIPKNOT** 3-D Logo S Logo
46057 **TOOL** Laterlus Logo
49394 **USED** Logo
45348 **VELVET REVOLVER** Logo

TRUCKER STYLE CAPS

46038 **AC/DC** High Voltage
48825 **BLACK LABEL SOCIETY**Allover Brewtality
46028 **B. SABBATH** Sold Souls For Rock N Roll Logo
45589 **GUNS N ROSES** Roses & Pistols Logo
45584 **HIM** Heartagram Logo
45585 **IRON MAIDEN** Killers
45636 **KILLSWITCH ENGAGE** Wings Logo
46060 **LYNYRD SKYNYRD** Southern Rock Guitars Logo
45369 **MASTODON** Horror Logo
49347 **MEGADETH** Logo/Killing Is My Business Skull
40700 **METALLICA** Kill Em All
39488 **MUDVAYNE** Oval Script Logo
41200 **PANTERA** Dancing Girl Against Pole In Flames
39239 **SLIPKNOT** Star Logo

Babydolls $19.95

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43181 **A PERFECT CIRCLE** 13th Step Slug Face
43883 **AC/DC** For Those About To Rock
48566 **AEROSMITH** Aero Wings Logo
49573 **ALICE IN CHAINS** Classic Sun Logo
43622 **AVENGED SEVENFOLD** Bat Winged Skull
38812 **BLACK LABEL SOCIETY** Brewtality
45560 **BON JOVI** Heart & Sword Logo
45066 **BREAKING BENJAMIN** Celtic Logo
42526 **CHILDREN OF BODOM** COBHC Logo
48794 **CRADLE OF FILTH** Nymphetamine Logo
45754 **DEFTONES** Pink Spatter Stencil Logo
25455 **DIMMU BORGIR** Logo/Norway
46311 **GREEN DAY** Heart Grenade Logo
45566 **GUNS N ROSES** Roses & Pistols Logo
48016 **HATEBREED** Flaming Logo
45499 **HIM** Blue Vines Heartagram Logo
45546 **I. MAIDEN** Bring Daughter To Slaughter
43282 **JIMI HENDRIX** Winged Guitar Logo
45507 **JUDAS PRIEST** Distressed Logo
48568 **KORN** Dripping Chocolate Logo
40696 **LACUNA COIL** Flower Logo
48783 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A
49657 **LINKIN PARK** Breaking The Habit
47396 **MARILYN MANSON** Pearls Face Photo
44068 **MEGADETH** Cold Hearted Death Vic
38925 **METALLICA** Ninja Star/Logo
21219 **MISFITS** Skeleton Hands
45553 **MOTORHEAD** Classic England Skull
47377 **MUDVAYNE** Happy? Logo
22079 **NINE INCH NAILS** NIN Logo
45928 **NIRVANA** Smiley Face Logo
41406 **PANTERA** Distressed Logo
28614 **PINK FLOYD** Dark Side Of The Moon
46839 **RAMONES** 1974 Presidential Seal
45523 **SEX PISTOLS** Anarchy In U.K. Flag
45512 **SLAYER** Chrome Logo
41402 **SLIPKNOT** Distressed Logo
24315 **SUBLIME** Sun Logo
46127 **TOOL** Spiro Logo
44482 **VELVET REVOLVER** Girl Silhouette

Nylon Back Packs $45

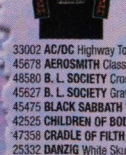
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45997 **AC/DC** Classic Logo
41179 **AUDIOSLAVE** Red Circle Flame Logo
44147 **CKY** Listen To Cky/Logo
41174 **DEFTONES** Tiger Head Logo
45996 **GOOD CHARLOTTE** Logo/GC Logo
45995 **I. C. POSSE** Hatchetman Guy/6 Jokers
45998 **LINKIN PARK** Gothic Logo/LP Logo
41180 **METALLICA** Logo/Ninja Star
40048 **MISFITS** Logo/White Skull
41178 **MUDVAYNE** Flamed Pyramid Logo
41175 **PANTERA** Cowboys From Hell Logo
41177 **SLIPKNOT** Logo
46099 **SLIPKNOT** Star Logo
41176 **SOCIAL DISTORTION** Dancing Skelli
41181 **SUBLIME** Logo/Flaming Sun

LG/XL Long Sleeve T-Shirts $29.95

Great Designs Shooting Down The Arms On Most.




33002 **AC/DC** Highway To Hell
45678 **AEROSMITH** Classic Wings Logo
48580 **B. L. SOCIETY** Cross W/Skull & Tommy Guns
45627 **B. L. SOCIETY** Graveyard Disciples
45475 **BLACK SABBATH** Winged Devil Logo
42525 **CHILDREN OF BODOM** Hate Crew Deathroll
47358 **CRADLE OF FILTH** Gilded Cunt
25332 **DANZIG** White Skull
42001 **D. BORGIR** Death Cult Armageddon
48802 **GUNS N ROSES** Roses & Pistols Logo
45509 **HIM** Vile Green Glow Heartagram Photo
45144 **IN FLAMES** Soundtrack Your Escape
45784 **IRON MAIDEN** Number Of Beast Single Ep Ag
45506 **JUDAS PRIEST** A Touch Of Evil
48789 **LAMB OF GOD** As The Palaces Burn Logo
37527 **LED ZEPPELIN** Exploding Zeppelin Blimp
44273 **L. SKYNYRD** Sour Mash Whiskey Label
46022 **MASTODON** Duel Rock Horn Salute
47066 **MEGADETH** Vic Burning In Hell/Burning Logo
19724 **MISFITS** Glow In The Dark Skeleton
45345 **MOTLEY CRUE** Theatre Of Pain
13251 **NINE INCH NAILS** NIN Logo
45346 **PANTERA** Skull With Spiked Helmet
28613 **PINK FLOYD** Dark Side Of The Moon
48378 **SHADOWS FALL** The War Within Lp Collage
45516 **SLAYER** Smell The Stench Of Immortality
45798 **SLIPKNOT** Group Posed By Gate Photo
47351 **SOULFLY** Judah/Tribal Massive Legions
24314 **SUBLIME** Sun Logo

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long



35651 **AC/DC** Logo
47038 **AUDIOSLAVE** Flame Logo
39009 **BLACK FLAG** Bars Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody logo
39010 **DOORS** Logo
41280 **D. K. MURPHYS** Shamrock Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
42299 **LYNYRD SKYNYRD** Logo
19990 **MISFITS** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
42300 **Q. OF STONEAGE** Sperm Q Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo
42727 **THIN LIZZY** Logo

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Close your eyes and play a tone—any tone. Now, without peeking at the fretboard, WHAT IS THE PITCH YOU HEAR?

No clue?

Listen carefully to any song on a CD. Is it in E major...A major...F♯ minor?

Stumped? Don't worry!

Musicians are often shocked when they realize they literally have no pitch recognition—even though they listen to pitches constantly. Yet with a few ear-opening instructions, we bet YOU will begin to name pitches—**ALL BY EAR**—regardless of your current ability.

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Why YOU need Perfect Pitch

Your ear is *everything* to your music!

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- You'll hear sheet music *mentally* in proper key.
- You'll write the music you hear in your head.

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Research at two leading universities (see web site)—plus musicians everywhere of all instruments—have long proven this powerful method to gain the ultimate ear for music. These are real people like *you*—musicians in over 120 countries.

The Secret to Perfect Pitch:

Before David-Lucas Burge came on the scene, people thought that only a chosen few are "born" with Perfect Pitch (like Bach or Mozart)—and the rest of us can forget about it. *Not so!*

Step by step, David-Lucas will share with you the secrets he discovered long ago: how each pitch has its own special sound—a *pitch color*—that you can learn to hear. (It's an art!)

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By Douglas Baldwin

Andrés Segovia

Ambassador of the Classical Guitar

Track 50 ON THE CD

A CENTURY AGO, THE GUITAR WAS NEITHER PLAYED extensively nor respected in any area of music. The piano was the king of instruments, and the guitar fell somewhere behind the banjo and mandolin, a curious distraction occasionally indulged in by serious musicians but largely left to housewives and vagabonds. This was the state of affairs when Andrés Segovia decided to devote his life to our instrument.

Born in 1893 to an upper-middle-class family, Segovia received a broad education that included piano and violin lessons. These instruments didn't appeal to him, though, and in spite of his parents' objections and no source of instruction, he chose to study the guitar instead. He adapted piano and violin exercises to the guitar, and by objective observation and experimentation developed the body of technique that informs classical guitar today.



There was very little music written specifically for the guitar when Segovia began playing. The studies of Fernando Sor were vital, as were pieces originally written for the lute by Bach and several Renaissance and Baroque composers. But one of Segovia's great talents was his ability to transcribe such brilliant works as Bach's Cello Suites and Violin Sonatas for guitar, as well as to inspire contemporary composers to write new works for him. Touring, performing, and transcribing relentlessly, Segovia transformed himself—and the guitar—from a curiosity to an object of deep devotion.

With his demanding performance schedule, his desire to fill ever larger concert venues, and his keen sense of what could be coaxed from the guitar, Segovia also contributed significantly to the instrument's development. His first major concert model, a Ramirez, and his later collaborations with Hermann Hauser have secured both of those names in the pantheon of great luthiers. He also worked extensively with Yamaha to develop their line of classical guitars. When nylon became available as a replacement for gut strings, Segovia embraced the new material immediately, again working closely with Albert and Rose Augustine to develop the strings now used exclusively on the classical guitar.

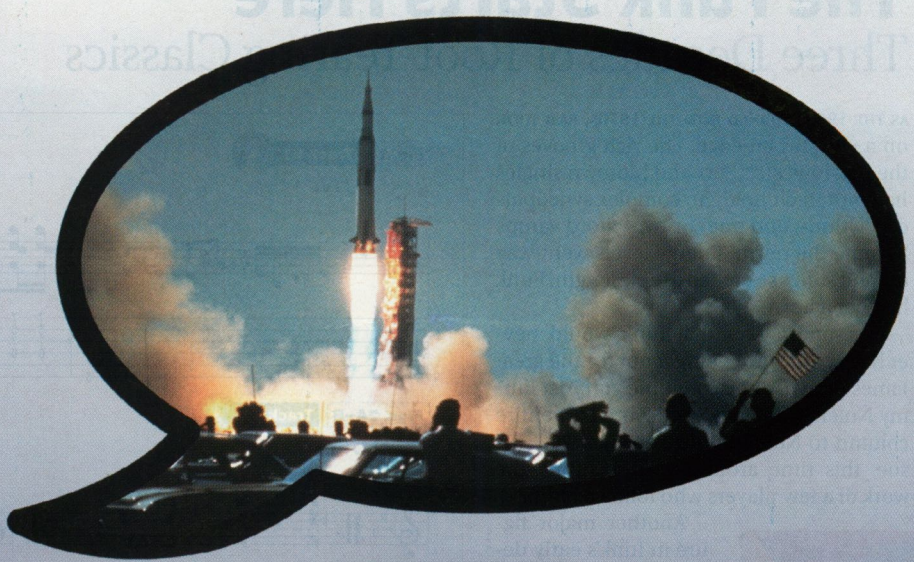
Fig. 1 Track 50



Yet another of Segovia's great gifts to the future was his instruction to younger students. A private performance before the Maestro could be a trial by fire, leaving inferior players with a severe scolding and better musicians with a badge of honor. Rather than develop an army of classical clones, he encouraged his students to find their own voice, and with Christopher Parkening, John Williams, Eliot Fisk, and Oscar Ghiglia among his students, he certainly accomplished that goal admirably.

Segovia continued to perform and instruct well into his 90s, passing from this world in 1987. In honor of his birthday (February 18th), we offer this transcription of Sor's Etude in C, Opus 60, No. 1.

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By Mac Randall

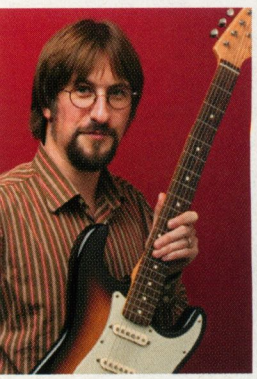
The Funk Starts Here

Three Decades of Roof-Tearing Classics

TRACKS 51–55 ON THE CD

AS THE 1960S TURNED INTO THE 1970S, R&B TOOK on a new, urban edge. The rich grooves of the previous era's Stax and Motown singles had mutated into tight, complex syncopated rhythms, and one- or two-chord vamps became the norm. Energy levels went way up, and songs stretched to epic length. Funk had been born.

Everyone agrees that funk would never have come into being if not for the great James Brown, or his longtime guitarist Jimmy Nolen. But since we devoted an entire column to Nolen in our February 2003 issue, this time around we'll examine the work of a few players who followed him.



Another major figure in funk's early development was Sylvester Stewart, aka Sly Stone, whose brother Freddie Stewart handled most of the Family Stone's guitar work during their prime. **Fig. 1** is based on the central riff of "Sing a Simple Song," off Sly's 1969 album *Stand!*, a true funk touchstone.

In 1970, James Brown fired his band and replaced them with a bunch of whippersnappers from Ohio, including the Collins brothers—Phelps ("Catfish") on guitar and William ("Bootsy") on bass. It was Catfish who played the classic 9th-chord figures on Brown's "Sex Machine"; these parts inform **Figs. 2A–B**. Less than a year later, both Collins boys had moved on, signing up with a fellow named George Clinton.

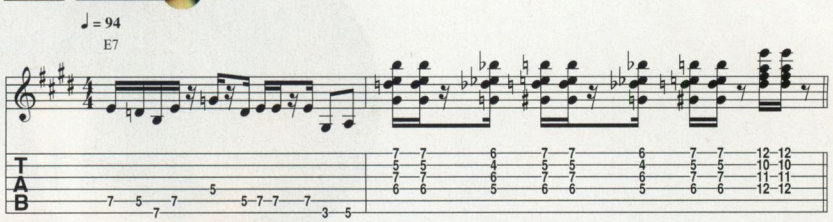
Catfish was just one of many talented guitarists in Clinton's Parliament-Funkadelic caravan. Two others, Gary Shider and Michael Hampton, joined forces for the groovy six-string dissertation on Funkadelic's 1976 *Hardcore Jollies* highlight "Comin' Round the Mountain," echoed in **Fig. 3**.

By the mid-'70s, the nation's airwaves had been taken over by disco, which was clearly related to funk. To this day, argument rages about how close the two styles really are, and in the hands of Chic's Nile Rodgers the lines between them blurred so as to become indistinguishable. Check out **Fig. 4**, based on Chic's 1978 smash "Le Freak." You'll have trouble contending that it ain't funky.

Last but not least, we come to the Purple One, Prince, who melded the influences of all the above players into his own distinctive guitar approach. **Fig. 5** takes its inspiration from one of the 1980s' funkiest songs, "Kiss."

Heard on their own, most of the examples presented here should seem simple—and they are, as long as you've got good rhythm—but remember that in funk music the guitar is only one part of an exceptionally intricate whole.

Fig. 1 Track 51



Figs. 2A–B Track 52



Fig. 3 Track 53



Fig. 4 Track 54



Fig. 5 Track 55



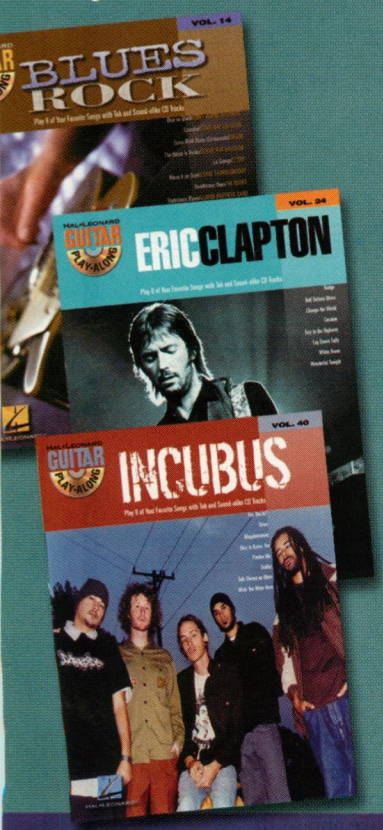
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By Michael Butzen

Aeolian Invasion

Taking on the Natural Minor Scale

Tracks 56–60 ON THE CD

LAST MONTH'S BASIC TRAINING SESSION FEATURED MAJOR-scale patterns and melodies. This month, we'll shift our focus to the darker side of the musical spectrum: the natural minor scale, or Aeolian mode, which is constructed by lowering the 3rd, 6th, and 7th degrees of the major scale a half step, resulting in a W–H–W–W–H–W–W pattern. For instance, converting G major (G–A–B–C–D–E–F♯) to G natural minor yields the spelling G–A–B♭–C–D–E♭–F.

Our key of choice for this session will be A minor (A–B–C–D–E–F–G), one of the more popular "guitar player keys." **Figs. 1A–D** display four common fingerings for the A natural minor scale, on different areas of the fretboard. Be sure to use the fingerings located beneath the staff (1=index, 2=middle, 3=ring, 4=pinky). Also, keep in mind the note locations and fingerings as you go, and repeat each figure until you feel confident you've memorized the pattern. Then, once you've knocked out all the ascending fingerings shown, reverse the direction of the notes to create four descending patterns. Use alternate picking (down, up, down, etc.) throughout.



We'll devote the remaining four figures to some familiar riffs or melodies extracted from the basic scale patterns above, beginning with a riff culled from Fig. 1A. Similar to the Ozzy Osbourne classic "Crazy Train," **Fig. 2** uses a series of eighth notes on the bottom two strings to effect a metal edge. The figure's first measure uses a musical device known as *pedal point*, which is achieved by alternating between a static note (in this case, the A played on the low E's 5th fret) and a differing melodic sequence (the notes on the A string). Use this technique to help you memorize the riff.

Fig. 3, similar to Fleetwood Mac's "The Chain," makes use of the open-position A natural minor pattern seen in Fig. 1C, while **Fig. 4**, echoing Triumph's "Blinding Light Show," uses a similar pattern (from Fig. 1D). Both figures include notes on the low E string that weren't accounted for in the initial scale fingerings; take note of how they match the fingerings on the high E string, and use this knowledge to extend to the low E string any pattern that starts on the A string.

Figs. 1A–D Track 56

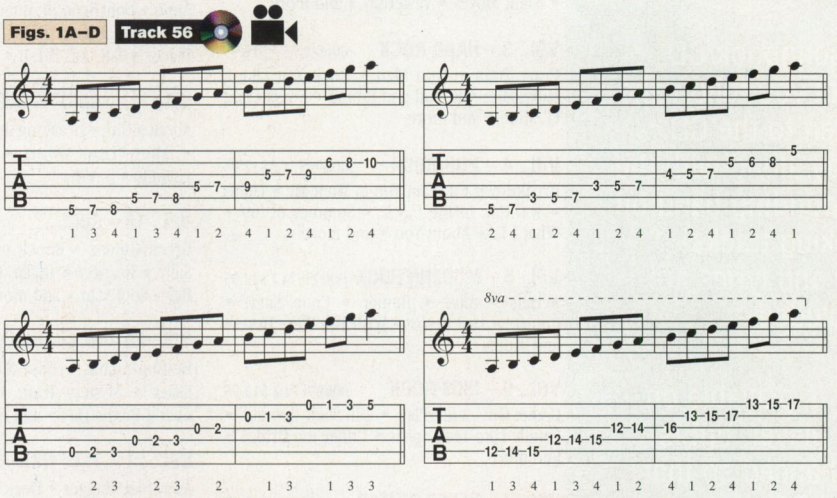


Fig. 2 Track 57



Fig. 3 Track 58

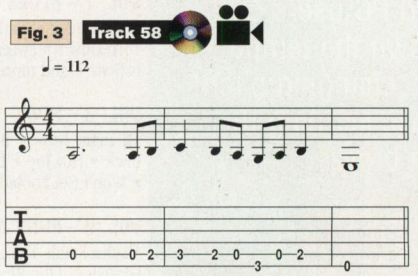


Fig. 4 Track 59



Fig. 5 Track 60



Fig. 5 wraps things up with the haunting melody line from Santana's "Europa (Earth's Cry Heaven's Smile)." This example moves us to the guitar's upper register, using the pattern from Fig. 1B as a jumping-off point for a lyrical and very Santana-like phrase.


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Mafia
JOE SATRIANI
JOHN MAYER
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METALLICA
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DIARY OF A MADMAN
OZZY OSBOURNE
Best of Warren Haynes
JASON MRAZ
WAITING FOR MY ROCKET TO COME
DASHBOARD CONFESSIONAL
The White Stripes
ELEPHANT
TENACIOUS D
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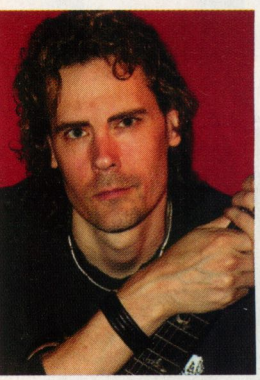
By Troy Stetina

Come Together

Two Essential Hybrid Scales

TRACKS 61–65 ON THE CD

THE TERM "HYBRID SCALE" MAY SOUND WEIRD, BUT it simply means the sum of two scales. Combining two scales obviously puts a wider selection of notes at your fingertips. Although you can freely mix and match them— contrasting the feel of one against another, or switching mid-phrase and sending licks into unexpected directions—some combinations are more useful than others. This month we'll examine the two most common hybrid scales used in shred: the Dorian/blues and the natural minor/blues.



The Dorian/blues hybrid scale starts with the Dorian mode (1–2–♭3–4–5–6–♭7), a natural minor scale with a major 6th, which gives it a moment of brightness in the upper portion. Next comes the blues scale (1–♭3–4–♭5–5–♭7), a minor pentatonic scale with an added ♭5th. Combine these two scales and you have the Dorian/blues hybrid: 1–2–♭3–4–♭5–5–6–♭7. In the key of E, that's E–F♯–G–A–B♭–B–C♯–D [**Fig. 1**].

The clichéd double-stop lick in **Fig. 2** draws on the Dorian/blues hybrid. It kicks off in a straightforward E minor pentatonic shape, but then, on the downbeat of beat 3, comes the first double stop: the lower tone here is the 4th; the upper tone is the major 6th (from Dorian). Bend the strings up to raise each one's pitch a half step—now you're producing a ♭5th (from blues) and a ♭7th—then release both back to the unbent position.

Fig. 3 takes the difficulty up a notch with an '80s-metal lick à la Warren DeMartini or George Lynch. Bar 1 is straight A minor pentatonic, while bar 2 adds the more colorful tones of A Dorian/blues (the 6th and ♭5th). Notice that this example requires you to hammer on to a new string without picking (beat 3 in measure 1; beat 1 of measure 2) and roll to a new string with the same finger (beat 4 in bar 1; beat 2 of bar 2). Take it slow and repeat the beats in question until these moves are smooth.

While the preceding licks used a pentatonic-based approach to Dorian/blues, the run in **Fig. 4** is a sequenced, scalar idea. Here, we start with sextuplets, then graduate to 32nd notes, peaking on the tense ♭5th. This one's a bit more difficult, since it calls for full-on picking.

The only difference between the Dorian/blues hybrid scale and the natural minor/blues hybrid scale is that the latter has a flatted 6th. **Fig. 5** is a Randy Rhoads–style lick in E natural minor/blues; notice the darker quality of the ♭6th (the note C), as well as the colorful 9th (F♯)—a Rhoads trademark—at the end.

Fig. 1 Track 61

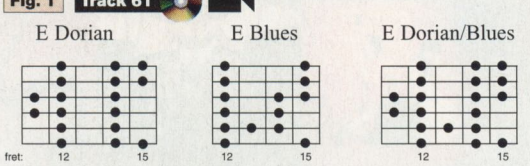


Fig. 2 Track 62



Fig. 3 Track 63



Fig. 4 Track 64

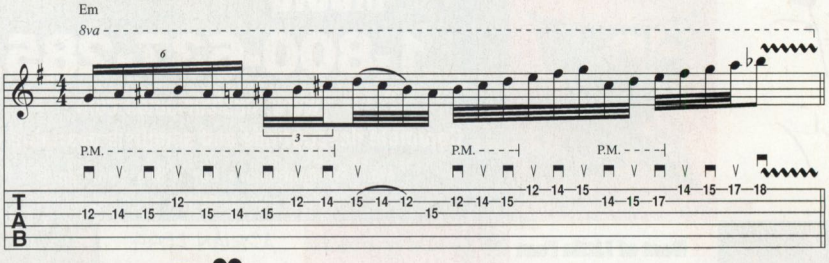
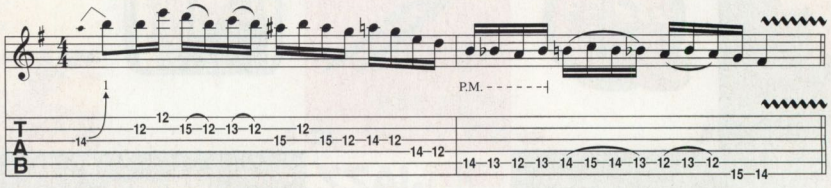


Fig. 5 Track 65



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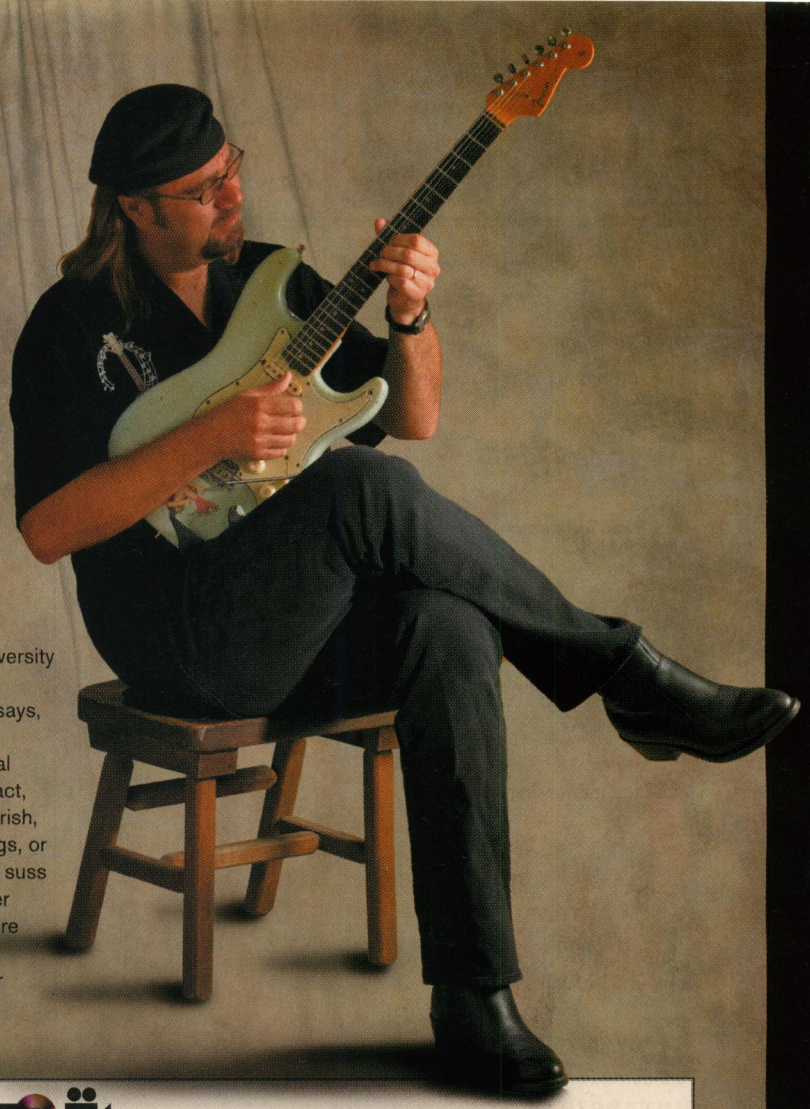
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LAST LICKS



Jumpin' Jack Jazz

By Greg Koch

This month, I'm gonna give ya some jazz-flavored salvos for your arsenal. I did study jazz guitar at music school—although, to be accurate, it was actually a double major of jazz guitar and debauchery. (I wish I'd spent a little more time on the former, because the latter is grossly overrated.) I often get asked if I went to Berklee or North Texas or GIT, and I always say, "No, University of Wisconsin, Stevens Point." Which reminds me of that scene in *Caddyshack* where Danny, when asked if he's going to Harvard, says, "No, St. Copious of Northern..."

Be that as it may, I learned long ago that the gleaning of musical proficiency does not adhere strictly to certain zip codes. And in fact, I learned a lot at school. My instructor on guitar, the mighty Mike Irish, didn't force me to sport a hollowbody guitar with flat-wound strings, or play a Polytone amp, for the typical "jazz tone"; instead, he let me suss out my own goal of mutating styles while learning how to play over more sophisticated chord changes and developing technique. Here are three jazzy licks that are a result of that mutant guitar upbringing...

Tracks 66–68 ON THE CD

LICK #1

This lick serves as a nice little morsel for jazzing up a minor blues in G or a Gm7 vamp. Swing the eighth notes and alternate-pick everything—although you can also sweep-pick the two 16th-note arpeggios by dragging the pick up to hit all the notes.

Fig. 1 **Track 66**



LICK #2

This fusiony snippet begins with a Jimmy Herring–meets–Les Paul sweep lick. It works great over an A7♯9 or A7♭9, and it's a great tension maker for the fourth bar of a 12-bar blues, leading into the IV chord. The sweep licks can be taken up or down in minor 3rds (every four frets) and played with blazing speed to impale the listener—in a good way, I hope.

Fig. 2 **Track 67**



LICK #3

This lick employs a dose of friendly neighborhood chromaticism. A delicious portion to be served over any E7, Emaj7, or derivation thereof.

Bon appetit!

Fig. 3 **Track 68**



TROY VAN LEEUWEN

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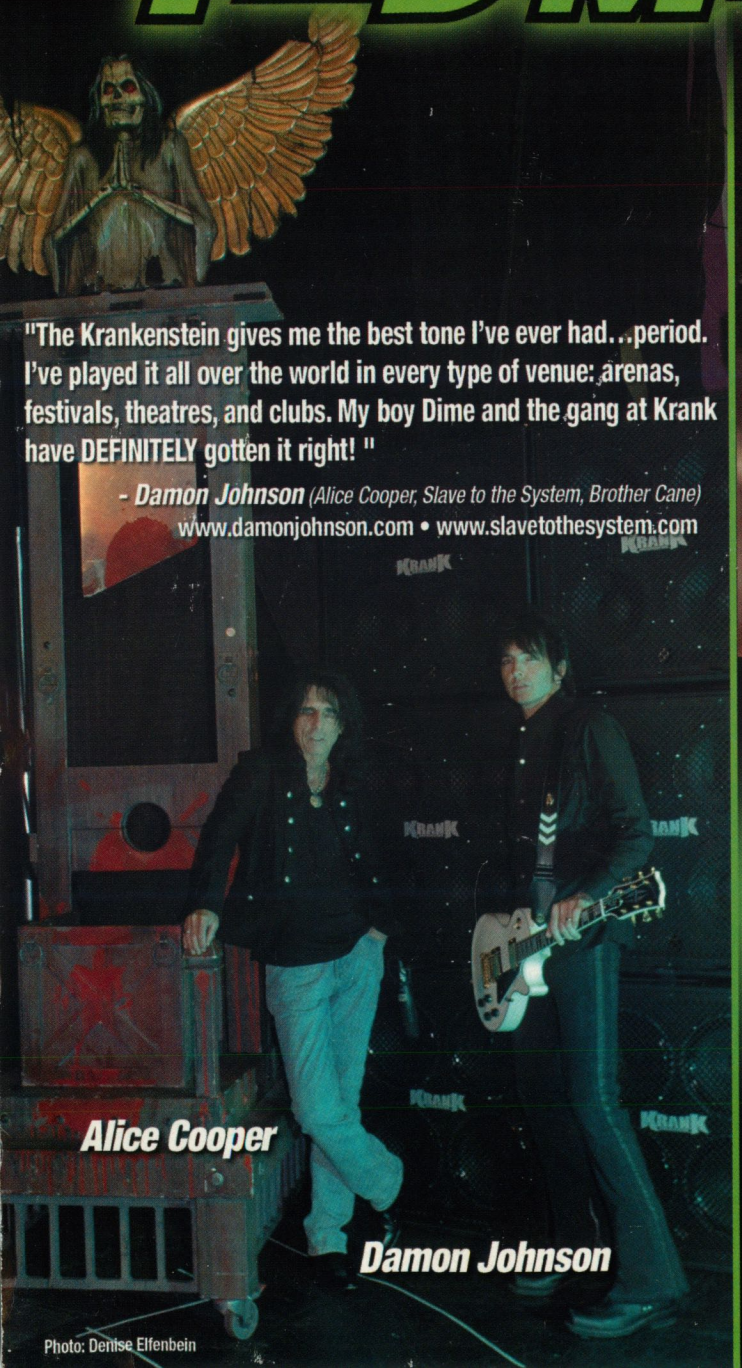


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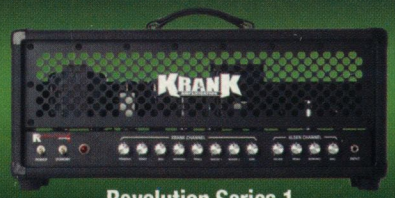
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